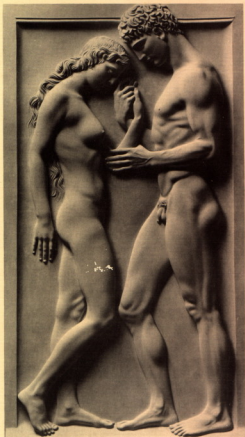


**ARNO BREKER**  
*His Art and Life*



**B. JOHN ZAVREL**

# **ARNO BREKER**

## *His Art and Life*

By B. John Zavrel

Biography by  
Volker G. Probst



---

WEST-ART

1985

The United States of America

Zavrel, B. John, 1949-  
Arno Breker: His Art and Life

Biography by Volker G. Probst

West-Art  
P.O. Box 10, Amherst, New York 14226 (USA)

© 1983 by West-Art

All rights for the works of Arno Breker are held by Joe F. Bodenstein MARCO-Edition, 12 Haendelstrasse, 5300 Bonn, West Germany. All rights reserved. No part of this publication may be reproduced or transmitted in any form or by any means, electronic or mechanical, including photocopy, recording, or any information storage and retrieval system, without permission in writing from the publisher.

Requests for permission to make copies of any part of the work should be mailed to:

West-Art, P.O. Box 10, Amherst, New York 14226 (USA)

Design by Marco Nallathamby, Paris

Photography by Arno Breker Society, International,  
P.O. Box 384, Snyder, New York 14226 (USA); Marco  
Nallathamby; Arno-Breker-Archiv; V.G. Probst; Michael Ebner;  
Atelier Liemann; Art-Museum Noervenich

Arrangement by Kenneth P. Neal

Linguistic consultant: Lynne Nibbelink

Printed and bound by: BookCrafters

Library of Congress Catalog Card Number: 83-051483

ISBN 0-914301-01-2 (Regular Edition)

ISBN 0-914301-00-4 (DeLuxe Edition)

First American Edition

100 copies of a special DeLuxe Edition contain one original, signed  
lithograph by Arno Breker

PRINTED IN THE UNITED STATES OF AMERICA

# CONTENTS

ART AND TIME, B. John Zavrel.....	7
AMERICA, OPEN YOUR HEART, Alexander Calder...	10
BIOGRAPHY, Volker G. Probst.....	12
MIRACLE OF CREATION, Arno Breker.....	23
THE GENIUS AND THE DIVINE, Salvador Dali.....	24
HYMNS IN PRAISE OF BEAUTY, Peter Hofmann.....	28
DOCUMENTATION.....	34

\* \* \*

CLASSICAL EPOCH.....	45
PORTRAITS.....	71
SCULPTURES.....	91
GRAPHIC WORKS.....	121

\* \* \*

SALUTE AMERICA.....	183
HOMAGE TO ARNO BREKER.....	189





# ART AND TIME

*By B. John Zavrel*

The question "What is art?" has been answered in many very different ways throughout the history of mankind. The forms of expression in the art of the twentieth century are so numerous and varied that it is no longer possible for the individual to grasp them in one all-encompassing overview.

This confusing situation, however, is no cause for alarm, for history teaches us that only that which is intrinsically of quality will endure. The witnesses of mankind's cultural past prove this. Asia, Africa, America, and Europe have many fascinating things to see which tell us even today of the former existence of high cultures. The foundation of the fine arts, upon which the Christian centuries which followed were able to build, lies in ancient Greece. There, sculptors focused on the human being, the crown of creation. Their works, a number of which (some of them originals and some reproductions) can be found in American museums, are the standard for the art of our time.

It was with this standard in mind that the sculptor Arno Breker did his work. He dedicated his art to the human body to an even greater extent than did Auguste Rodin or artists Charles Despiau and Aristide Maillol, both personal friends. "I am the sculptor of the human being, of its triad of body, spirit, and soul." Thus run the words of Breker, who was born in Europe in 1900. This man, who is both as old and as young as this century, has never tired of glorifying the human image. A troubled world in an atomic age, with wars, revolutions, and catastrophes, has failed to discourage Breker from believing in the goodness of



mankind and its future. And so steadfastness, diligence, and loyalty have singled out Arno Breker from today's sculptors as the "guardian of the human image."

No sculptor since Michelangelo has given so much significance to the classical representation of the human being as has Arno Breker. Without undervaluing the works of the leading sculptors of past centuries, it must be said that Breker's sculptures have an important special feature: he sculpts men and women from life.

The beauty of the human body, which Breker has been blessed with the talent to portray with masterful perfection, does not originate in the imagination of the artist. Real models were used for all of Breker's important works, models which he himself chose. Time and again Breker has encountered both well-known and unknown people whose nature and bearing fascinated him and whom he considered worthy of being immortalized in bronze.

"The longing of every normal, healthy person for beauty and perfection cannot be overcome," says Breker. "One can liken this to music: We all love music, whether classical or modern, even if we ourselves are not able to compose or play an instrument or sing." Beauty of form and of the human body is thus a natural yearning in each of us.

That Breker has a special preference for athletes follows logically from the positive moral-ethical standpoint. For those people, too, who think they possess a lesser understanding of art, but who pay all the more homage to today's cult of beauty, health, and youth — for these people, too, Arno Breker is a kind of "high priest" who captures in stone and bronze that which millions of people, and Americans above all, consider to be the ideal of natural, healthy beauty. It must be fascinating for them and for today's youth to become acquainted with Breker's work.

With the appearance of this first publication in the English language, this acquaintance is made possible. The

observer will recognize that the intellectuals are correct in comparing the great minds of art, literature, and science to "beacons" whose light shines through century after century. Arno Breker is one of these beacons. The light from his art radiates into a new millennium.

Those with an appreciation for art — you and I — play a significant role in this observation. He who has a love for the classical tradition in art gives himself great joy. But for the community it is even more important that, through a love for classical art and the fundamental ideals of free people, "the torches with the light" — as John F. Kennedy said — are carried from one generation to the next. We are all invited to do just that.



# AMERICA, OPEN YOUR HEART

*By Alexander Calder*

Auguste Rodin — the dominant sculptor of the classical tradition at the beginning of this century — had outstanding successors who are already well represented in our American museums: Charles Despiau and Aristide Maillol. But if we mention these three, we are also reminded of a fourth representative of this Parisian school which chose human life as the focus for its creative activity: Arno Breker.

I remember with great personal pleasure my first encounter with Breker in Paris in the twenties. Two years younger than I, he attracted our attention through his cosmopolitan outlook, his tolerance, and his dependability. I shared a studio with him for some time and know that in him were united special qualities: the charm and sensitivity of the French and the loyalty and love of work of the Germans. An excellent combination which corresponded with his German-French descent.

At that time I was working on, among other things, small wire sculptures which were mounted on disks, and which I set in motion to German and Austrian march music. Breker found my sculptures interesting, although he couldn't bear march music. The subsequent development of our individual styles — also true of other artist-friends of early years — caused us to go separate ways. I would say that all of us — Picasso, Chagall, Moore, Noguchi, Dali, or Breker — in going our own ways, kept one thing in common: the ability and will to create something meaningful in art.

Today, from a distance of decades, I can say without a qualm: Arno Breker is the most significant living sculptor of the classical tradition in our time. America, open your heart!





# BIOGRAPHY

*By Volker G. Probst*

**1900** July 19th, Arno Breker is born at Elberfeld, in Northern Germany, the eldest son of Arnold Breker, a sculptor in stone, and Luise, his wife. His forebears were Huguenots who had immigrated to Germany from France in the 17th century.

**1916** Leaves secondary school to take over the running of his father's workshop after his father is called up for military service. In that year, his first encounter with sculptures by Rodin. Breker reads Rainer Maria Rilke's book on Rodin with great enthusiasm.

**1916-1920** Learns the technique of stone-carving. Life-drawing at the School of Arts and Crafts at Elberfeld. Anatomical studies.

**1920-1925** Attends the Duesseldorf Academy of Arts, where he studies sculpture under Hubert Netzer, a pupil of Adolf von Hildebrand, and architecture under Wilhelm Kreis. At first he makes abstract sculptures: bowl-like forms in combination with constructions in metal. But he soon turns to figurative sculpture. Breker participates successfully in architectural competitions. Visits to Paul Klee and Walter Gropius in Weimar.

**1922** Does the interior design for an entire room, including four umbrella-like pillars and abstract sculptures, for an exhibition the Academy stages in Duesseldorf. Commissioned to make small-scale sculptures for the members of the Duesseldorf Arts Society.

**1924** First trip to Paris. Gets to know Jean Cocteau, Jean Renoir, the art dealers Alfred Flechtheim and Daniel-Henry Kahnweiler, and other personalities.

**1925** The placing of his monumental figure of *Aurora* on a building of the City Exhibition Centre in the Court of Honor in Duesseldorf crowns his period of study.

**1926** Awarded the Travel Prize of the President of the Duesseldorf District Government. War memorial at Budberg, on the lower Rhine. First meeting with Alexander Calder in Paris.

**1927** Moves to Paris, at that time the centre of modern sculpture, where he lives until 1933. Makes friends with many other artists and intellectuals, such as Charles Despiau, Marcel Gimón, Hubert Yencesse, Maurice Vlaminck, André Dunoyer de Segonzac, Jean Fautrier, François Pompon, Paul Belmondo, Robert Wlerick, Charles Malfray, Isamu Noguchi. He is also on friendly terms and has many discussions with the sculptors Constantin Brancusi and Antoine Bourdelle. Alexander Calder moves into Breker's studio for a time and makes wire figures and mobiles. Breker meets the painters Arthur Kampf and Leo von Koenig and the sculptor Georg Kolbe.

**1927** Trip to North Africa. Through his series of etchings and lithographs entitled *Tunisian Journey*, Breker conveys his impressions of the landscape and people of Northern Africa. His first visit to Aristide Maillol at Banyuls-sur-Mer. A deep-rooted friendship develops between them, which endures unbroken until Maillol's death in 1944. Breker sculpts the *Male Nude with Arms Bent*, with its perfectly smooth finish and careful treatment of every detail. He achieves this by smoothing out the inside of the mold cast from the clay model. The swelling sculptural



mass created in this way is to become the dominant form-giving principle of the monumental figures of his "classical period" of 1927-1947.

**1928** Breker seeks to promote the work of Maillol in Germany. He joins a committee headed by Harry Count Kessler, which organizes a major exhibition of Maillol's works at the Flechtheim Gallery in Berlin.

**1929** Models portraits of the sculptors, Moisseey Kogan and Isamu Noguchi. Exhibition at the Autumn Salon in Paris. The art dealer Alfred Flechtheim, who collaborates closely with Picasso's dealer Daniel-Henry Kahnweiler, starts to promote Breker's work.

**1930** Important commissions from Germany: a St. Matthew for Duesseldorf; a Roentgen memorial for Lennep-Remscheid. Alfred Flechtheim mounts an exhibition of small-scale sculptures in Duesseldorf entitled "From Carpeaux to Breker."

**1932** Breker enters a competition for a Heinrich Heine memorial for Duesseldorf and wins the 2nd and 4th prizes.

**1932-1933** Breker is awarded the Prix de Rome by the Prussian minister of education on the strength of his entire *oeuvre*. This enables him to spend almost a year at the Villa Massimo in Rome, where German artists on scholarships can live and work. During this time he intensifies his study of Greek and Roman art in Naples, Rome, and Florence. He is deeply impressed by the harmony of architecture and sculpture in the planning and building of these cities. Breker's reconstruction of Michelangelo's unfinished Rondanini *Pieta* is a turning-point in his work. This sculpture sets the tone for the works of the ensuing years in terms of both form and content. Meets the sculptor Joachim

Karsch, who also is staying at the Villa Massimo.

**1934** Moves to Berlin after being pressed to do so by the painter Max Liebermann and the art historian Wilhelm Hausenstein. Liebermann procures for Breker the studio of the late animal sculptor August Gaul. After seven years living abroad, Breker finds it hard at first to gain a foothold in Berlin under the new political conditions. One-man show at the Print Room of the Art Museum in Bremen. Meets the architect Mies van der Rohe.

**1935** Completes portrait of Max Liebermann, with whom he is on friendly terms. Only a few months later, at the request of Liebermann's widow, Breker takes his death mask. A bronze cast of the plaster-of-Paris original is preserved today in the collection of the Prussian Cultural Heritage Foundation in Berlin. One-man show at the Voemel Gallery in Cologne. From now on Breker takes part in all important collective exhibitions. Meets the sculptor and graphic artist Kaethe Kollwitz. Breker, Arthur Kampf, and Georg Kolbe use their position as members of art juries to press for tolerance in art. Breker begins his personal campaign against the official policy of outlawing so-called "degenerate art"; it leads to tension with Hitler.

**1936** Wins the silver medal in a competition for sculptures to mark the Berlin Olympic Games. The International Olympic Committee awards it to Breker for his male figure *Decathlete* and his female figure *Victory*. Five reliefs for the Nordstern Building in Berlin.

**1937** Teaches at the College of Fine Arts in Berlin, with the title of professor.

**1938-1945** In the years following the Olympic Games, his collaboration with the architect Albert Speer leads to his



receiving numerous government commissions. At Hitler's bidding, these are mainly concerned with the re-shaping of Berlin. Breker works on sculptures and reliefs to decorate the new *Reich* Chancellery and the planned triumphal arch and "great round fountain" in the capital. His designs focus on mythological subjects and the human figure. He also produces sculptures for buildings in other German cities. But pressure of work does not lessen Breker's close contact with artists and intellectuals abroad, nor with the German writers Hans Carossa and Gerhart Hauptmann or musicians such as Wilhelm Kempff and Alfred Cortot. The pioneering aviator Charles Lindbergh visits Breker in his studio as he is working on a relief of Icarus. The conversation between them about Icarus ends with Breker saying, "My Icarus won't crash."

**1938** Commissions for sculptures for building in Berlin: the Yugoslav embassy and museums on the Museum Island.

**1939** Study trip to Italy.

**1940** Breker is made a member of the Prussian Academy of Arts. He is awarded the Grand Prix d'Italie. Breker and Albert Speer accompany Hitler on his visit to Paris.

**1942** One-man show at the Orangerie in Paris. Those present at the opening include Breker's friends Maillol, Cocteau, Segonzac, Despiau, Serge Lifar, Andre Derain, Vlaminck, Sacha Guitry, Arletty, Sonia Delaunay. To mark the exhibition, Despiau wrote the first major biography of Breker in French. Return visits to Berlin by French and other foreign artists continue the close contacts. Breker gets to know the French writers Jean Giraudoux and Louis-Ferdinand Celine. Takes steps to help threatened artists and Jewish friends such as Pablo Picasso, Dina Vierny (in Paris), and the German publisher Peter

Suhrkamp and sculptor Hermann Blumenthal. The Finnish architect Alvar Aalto visits Breker in his studio at Jaeckelsbruch and Wriezen on the Oder.

**1943** Trip to France. Visits Maillol at Banyuls-sur-Mer. Completes his portrait of Maillol. Arranges commissions for Maillol in Berlin.

**1945** At the end of the war, about 90 percent of Breker's works in his studios in Berlin, Wriezen on the Oder, and Jaeckelsbruch are destroyed by Allied troops. Numerous works are looted and taken abroad. Moves to Wemding, in Bavaria, and leads a withdrawn existence. Begins to renew his contacts with his French friends.

**1950-1960** Returns to Duesseldorf. Takes over the former studio of the animal sculptor Josef Pallenberg. In the ensuing years, architectural commissions for the Gerling insurance concern in Cologne. Designs the entire complex — not only the architecture but also sculptures and reliefs. Other architectural commissions follow — for buildings in Duesseldorf, Munich, Essen, and Siegen.

**1955** A new study trip to Italy.

**1960** During the 1960s, Breker turns increasingly to figurative art, produces small-scale sculptures in a semi-abstract style and a wealth of prints and drawings. Resumes work at his studio in Paris, where Fernand Mourlot becomes his printer. Breker arranges for Maillol's last work, *Harmonie*, to be set up in the Hofgarten Park in Duesseldorf as a Heinrich Heine memorial.

**1963** Completes his portrait of Jean Cocteau, who dedicates a number of drawings to him. Portrait of Jean Marais. The bust of Cocteau is placed in the chapel of Milly-la-Forêt, where Cocteau is buried.



**1967-1969** Breker models one of his most important and expressive portraits — the bust of the poet Ezra Pound, modeled in Basle and Paris. Pound visits Breker in his Paris studio. During his postwar Parisian period Breker produces other portraits of friends — Henry Montherlant, Celine, Marcel Pagnol, Paul Morand, Roger Peyrefitte, Salvador Dali, Ernst Fuchs, Leopold Sedar Senghor. They are among the most distinguished portraits of the great figures of our time, as are also his busts of Ludwig Erhard, Konrad Adenauer, Anwar el Sadat, and others.

**1970** Breker takes up once again the forms of his sculpture of the 1920s and develops them to his unmistakable style of perfection.

**1972** Commissions the Edition Marco, of Paris and Bonn, to manage his entire artistic *oeuvre*. His publisher Joe F. Bodenstein, of the Edition Marco, continues the tradition of Alfred Flechtheim in the 1920s and also the contact with Daniel-Henry Kahnweiler. Breker publishes his memoirs and a volume of photographs of his portrait busts.

**1974** Breker's bust of Jean Cocteau is set up in the Museo Dali, in Spain. The "Friendship of the Golden Triangle" of Dali, Breker, and Ernst Fuchs is established. Breker is awarded the Ring of Honor for Fine Art by the German Foundation for Culture in the European Spirit.

**1975** The book *Hommage a Breker* is published by the Edition Marco to mark Breker's 75th birthday, with contributions by Cocteau, Segonzac, Pierre-Yves Tremois, Salvador Dali, Ernst Fuchs, and others. Breker completes his portrait of Salvador Dali.

**1976** Begins work on a major Olympic cycle, designed to record for posterity the athletic figures of our time in

sculpture and graphic art. Leading German sportsmen such as Walter Kusch, Peter Nocke, Eberhard Gienger, and Kurt Bendlin pose for him. The town of Bayreuth commissions a portrait of Franz Liszt.

**1977** Breker's *Girl with Scarf* — one of the most important sculptures of recent years. Portraits of Winifred Wagner and Ernst Fuchs.

**1978** The town of Bayreuth commissions a portrait of Cosima Wagner. The monumental figure of *Prometheus* is set up in the Arts Centre at Bitburg. Breker does a portrait of President Leopold Sedar Senghor of Senegal, with whom he conducts a lively exchange of views. One-man shows at Weiden and Kevelaer in Germany and at Salzburg and Paris.

**1979** The Arno Breker Society is founded in Bonn. Breker is made a member of the Royal and Privileged Munich Artists' Association (founded in 1868). Continues work on his portrait of Konrad Adenauer. Meets President Anwar el Sadat to discuss the latter's projected peace memorial involving Israel, Egypt, and the United States. The Heinrich Heine Society is founded in Duesseldorf, with the goal of erecting in that city a memorial to Heine by Breker. Exhibition in the Ursus Press Gallery, Duesseldorf, entitled "Rodin — Maillol — Despiau — Breker."

**1980** Awarded the Republic of Senegal's Order of the Lion in tribute to his contribution to strengthening cultural ties between Africa and Europe. Completes the memorial *The Young Heinrich Heine*, symbolizing youth. Finishes the symbolic sculpture *Young Europe — Salute America*, a figure of a young man with the head of an eagle, the attribute of Zeus. Exhibitions in Washington, Chicago, Duesseldorf, and Munich. Schloss Noervenich, a large



country mansion in northwestern Germany, is made available for the establishment of a Breker Museum. Breker visits the centuries-old house and gives advice on how it should be adapted as a museum. Shooting begins on the film *Arno Breker — Portrait of a Sculptor*, made by Leonhard Gmuer, of Switzerland. Variations on the sculpture *Girl with Scarf*, in which Breker tackles the problem of expressing the architectural and structural elements of sculpture in terms of the human figure.

**1981** Starts work on an over-lifesize figure of Alexander the Great. Exhibition in Berlin, opened by Roger Peyrefitte. Breker and Peyrefitte visit the Pergamon Museum in East Berlin to see the 2nd-century B.C. Pergamon Altar. The writer Ernst Juenger visits the exhibition, and Breker does a portrait of him. Exhibitions in New York, Los Angeles, Frankfurt, and Munich. Collaborates on the volume of photographs *Arno Breker — Prophet of the Beautiful*, edited by Richard P. Hartmann. Intensification of Breker's exchanges of views with Leopold Sedar Senghor and Ernst Juenger. Starts work on the sculpture *Christus — Ecce Homo*. For Breker, this figure is a call to peace and hope for the future. He sees the spirit of Christ, expressed in his commandment to love one's neighbor, as offering to all mankind the only chance to live together in peace beyond the year 2000. Intensive work on drawings, prints, book illustrations, sculptures, reliefs, and medals.

**1982** Breker gives his approval for the foundation of the Arno Breker Society, International, in the United States. He encourages its president, B. John Zavrel, to use the organization to help promote American-European friendship. Visit to Norderney Island to select a site for the memorial *The Young Poet Heinrich Heine*. Visit to the museum under construction in Noervenich Castle. Breker stipulates that the works of his friends Dali and Fuchs are

also to be exhibited on a regular basis. He agrees to the reconstruction of a section of the castle to be used as a sacral room where young artists from Europe and other continents can display their works.

**1983** Visit to the Konrad Adenauer Foundation in Bonn, where Breker's *Portrait of Adenauer* was being displayed as the major work in an exhibit entitled *Adenauer and Art*. Works of artist friends Dali and Fuchs, as well as painters Oskar Kokoschka (Austria), Graham Sutherland (Great Britain), and Gerhard Marcks were also in view. Work on the Olympic Cycle begins with Ulrike Meyfarth, Olympic winner in the high-jump; and Juergen Hingsen, the decathlon champion. Sculptures for the 1984 Olympic Games in Los Angeles are completed. Illustration of the commemorative volume *Salute America* on the occasion of the German-American Tricentennial. President Ronald Reagan, Vice-President George Bush, West German President Prof. Dr. Karl Carstens and West German Chancellor Helmut Kohl write texts for this publication of the Committee of German-American Friendship, New York. Arno Breker gives his permission for the release of his book entitled *Writings* and for the publication of *Arno Breker: His Art and Life*.





# MIRACLE OF CREATION

*By Arno Breker*

What is the greatest miracle of creation?

Man!

Man in his most perfect and ideal form.

Man is the crowning achievement of creation. To form man ever anew? To recreate creation is as old as mankind itself: The unity of spirit and form achieved a new representation of mankind in the art of antiquity. The works of the sculptors of that time still hold us in their spell.

The heights and depths of this century have not been able to divert me from remaining true to the perfect, the ideal. I strive always for the highest form of perfection in sculpture.

The variety of creation among human beings is infinite. Beauty of form, harmony of soul, spirit, and body is found not only in Europe; it exists on all continents.

The images of man which I create are not idealized. They embody ideals and characteristics which are worthy of all men: human dignity, peace, respect, friendship, tolerance, and freedom.

Jean Cocteau — my artist friend since our early days — let himself be guided throughout his full life by the principle:

"I love to love.

I hate hatred."

With all my heart I agree with that, and I have never lost faith in the good. This is a source of strength for my work.

Once Cocteau said to me: "Your work contains the fire of the likeness of man — like the Phoenix . . . ."

I believe in this light. It will not be extinguished.



# THE GENIUS AND THE DIVINE

*By Salvador Dali*

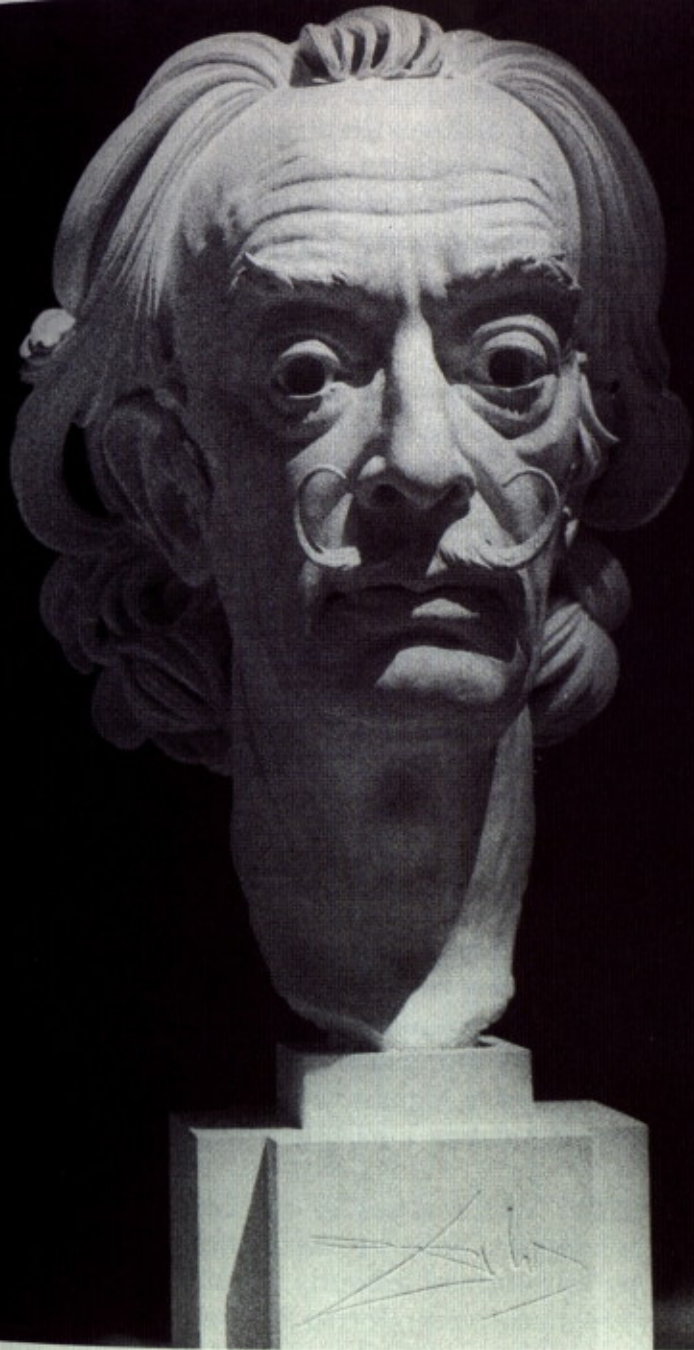
God and genius — that is an inseparable unity. There is a man of genius! There is Dali!

Infinitely, like the divine spirit, the man of genius exists. If the divine Dali — who is also a tool to eternity — through his comet-like course over the earthly existence — taught the privileged ones a new dimension of seeing his brilliant works, then that is a splendid achievement. And these find their reflections in other highlights of the art of all centuries and millennia. For me the man of genius who manifests himself among the sculptors is especially Arno Breker, as also perhaps Michelangelo. Who says: "Dali has never known Michelangelo and known Breker too late"? Wrong! Dali met Michelangelo in the flame of genius, which surrounds him also with Breker and which continues to glow in the painting of Ernst Fuchs. We are the GOLDEN TRIANGLE: Dali-Breker-Fuchs. No matter how one may turn us, we are always on top.

The genius is immortal and so is also the work of Arno Breker. He who does not comprehend his work has no relationship with the divinity of man. Poverty of soul! What a curse!

Dali and Breker understand each other, because they have so much in common and yet are so different. I myself am delighted when I am attacked, because I stir up the envy of these people. Bravo! The jealousy of the discontented is the barometer of success. Breker detests hate and infamy, because he would like to see human energy and the force of the spiritual universe being used only for the Divine. I say: No! Because the less the others show divinity, the greater is my own monument.





The divine Dali loves Gala, Dali, and dollars. I also love the beauty and perfection in their diversity and can never get enough of them. Dali loves the divine in the sculpture of Breker and personally requested Arno Breker to make a portrait of him. No other sculptor would be worthy to cooperate on my immortality except Breker. Breker's portrait of me, created together with my highest spiritual inspiration, proves it. Breker has captured the essence of my soul.

If one day Paris builds me a monument — as I have already suggested years ago, with a cosmic rhinoceros at the Trocadero — then Breker's magnificent portrait should be the crowning piece. Naturally, in monumental size, so that it also crowns the Trocadero. I and Breker have already decided upon the material during our sessions: it must be white marble from which the head will be chiseled, bald like an egg of Dali which adorns my residence in Port Lligat. And the corona of hair — which Breker formed as a symbiosis of the sea waves of Cadaques and, to Dali most befitting laurel wreath — should be set upon the head in gold-plated bronze, like a halo.

And when some day America builds me a monument, then it should be another exemplar of this work. It should greet the universe from a skyscraper in New York City, high above the Statue of Liberty. Dali's ideas and Breker's work would find in it the most congenial union. In Arno Breker there is an exaggeration toward surrealistic reality, in which Breker likes to make and makes the perfection of the sculpture, with explosive impulse, even more perfect. And thus he succeeds in creating a miracle which words cannot reach.

The insecurity, which arises in the confused brains, arouses then lightning bolts of defamation, thunder of envy, and a violent storm of jealousy. This chaos is for me an occasion for amusement; for such a storm can never reach the genius. The genius is a sun. And among the

sculptors of this century, Arno Breker is the sun of suns,  
which beams forth its radiant light into the coming  
millennia.

To this  
never-ending Light  
this adoration is dedicated by

Gala  
and  
Dali.



# HYMNS IN PRAISE OF BEAUTY

*By Peter Hofmann*

"Who is the Grail?  
... There's no saying; but  
If you are the chosen one,  
The knowledge shall not escape you."

*Wagner: Parsifal*

I honor greatness in art, and so it is completely natural that Arno Breker's work should interest, even fascinate, me.

Mediocrity in art does not appeal to me. In the plastic and graphic arts, as also in music, new developments which produce anything of lasting validity appear only about once a century. Just as the singer — through his performance, his ability to get into the spirit of the music, and his interpretive talent — can bring the music of a long-deceased master to life once again on stage, so can the sculptor create from nothing a form which is then offered to the critical or admiring eye for centuries to come.

Today, outstanding audio technology enables the singer and musician to preserve their achievements. The sculptor has at his disposal the same materials as he has had for thousands of years: clay and metal.

The act of creation itself, the molding of the form, is an individual achievement which cannot be accomplished with technological or mechanical aids.

I can only say this: you shall know them (the artists) by their works. And it is by their works that they are to be judged. Breker's sculptures have been dedicated almost exclusively to mankind. They portray men and women like gods: beautiful, harmonious, noble. And yet they are not



idealized images. The secret of the effect of Breker's representations of man and woman lies in the fact that he works with living models. Breker is master of the art of "seeing." He looks for and chooses the body which fits his classical ideal of beauty. And that is good. In a turbulent time, too — and there are always such times, in various forms — the artist has the right to select and present what is noble. Those who are irritated by the perfection of Breker's sculptures are unable to comprehend the worth of human beauty. Something must be wrong with such people!

Meeting Arno Breker was a rare privilege. Here is a man, as old and young as this century, who knows much and has much to say. Yes, young artists can learn much from him, above all: humility towards the creation of art, attention to the achievements of others, and appreciation and



admiration of artistic skill. When I, with this awareness, honor Arno Breker the man, I also honor his artistic work.

And this *oeuvre* is in its Brekerian unity full of diversity. The Viennese painter Ernst Fuchs says that Breker's sculptural language is an important element in the assessment of modern art too. And I say that Breker's work is always modern, for his theme, the human being, is always current. The abstract in art is also included in the realism of Breker's representations. If one divides an arm of a monumental sculpture into various sections, so that the entire arm is no longer in the field of vision, then abstract forms are revealed in these sections, abstract forms which are not inferior in harmony and plasticity to the sculptures of Henry Moore.

The detail in Breker's sculptures is abstract, but accomplished by a hand which only a master could have. At present a sculpture entitled *Ode to Joy* which is almost three meters high, is being created for the United States. It is a work which was designed in the 1950's as part of the cycle of abstract female figures. In it one finds the world of forms of Braque and Picasso, although with the unmistakable imprint of Breker: the assurance of the composition from the tips of the toes to the arm and hand, which point like a laurel wreath to the heavens. The feeling of this gesture is not decoration, but a chord in the sonority of the modes of expression.

The vitality of Breker's youth seems to have been transferred to the intellectual and creative realm. Breker has been inspired his entire life, and used this inspiration. The names of his close friends, acquaintances, and admirers are strung out through the decades and form a list of people, who, as "witnesses to this century," would have been able to converse with the mediums, had they lived.

Among these "witnesses" are Gerhart Hauptmann, Cortot, Wilhelm Kempff, Cocteau, Leopold Sedar Senghor, and Isamu Noguchi (the most prominent living abstract



sculptor in America belonging to Arno Breker's generation) as well as many other writers, thinkers, and artists. Naturally the foremost of this group must also be mentioned, namely Salvador Dali, whose "divine likeness" Breker sculpted with such mastery that Dali himself would gladly see it prominently displayed on the top of a skyscraper in San Francisco, Los Angeles, or New York City.

Breker's communion with those who have been chosen or designated by fate is part of his inspiration. However, its source lies deep within him. Thus it is, and therein lies my faith.

I know from personal experience that an artist can only give what he has within him. And there must also be contact between — I want to say — the "artist and the gods." A "transmission" must take place in order for the eye and ear to recognize and comprehend genius.



When I am standing on stage and suddenly Parsifal loses his voice, then the demons have won. And when Arno Breker is criticized by those who do not find their world of forms reflected in his art, then the situation is the same.

But we both know that ultimately the gods will triumph over the demons, that good will triumph over evil. And just as — thank God — my voice has always returned, so is Arno Breker, whose thoughts and ideas have found form in his works, able to maintain his position as the leading sculptor of the classical tradition in our century. "I am the sculptor of the human being, its triad of beauty of body, spirit, and soul." So run the famous words of Arno Breker. And I will add to that: He is the sculptor of the young and the beautiful. It is not just luck, but destiny that has enabled Arno Breker to complete his 85th year of life without ever having tired of embodying, in his work, hymns in praise of beauty.

And we, the young generation, can only hope that we will remain true to all that is positive and good, just as Breker has done. We can only wish to remain as young as I have seen the master himself: young in thought, lively in interest, eager for knowledge of the new, respectful towards younger people, enthusiastic about artistic ideals, very sad about injustice, and optimistic about the future.

Yes, Arno Breker is an extraordinary man. All who judge him for themselves and grasp the humane message of his work must love him.

Peter Hofmann  
Bonn, May 1985



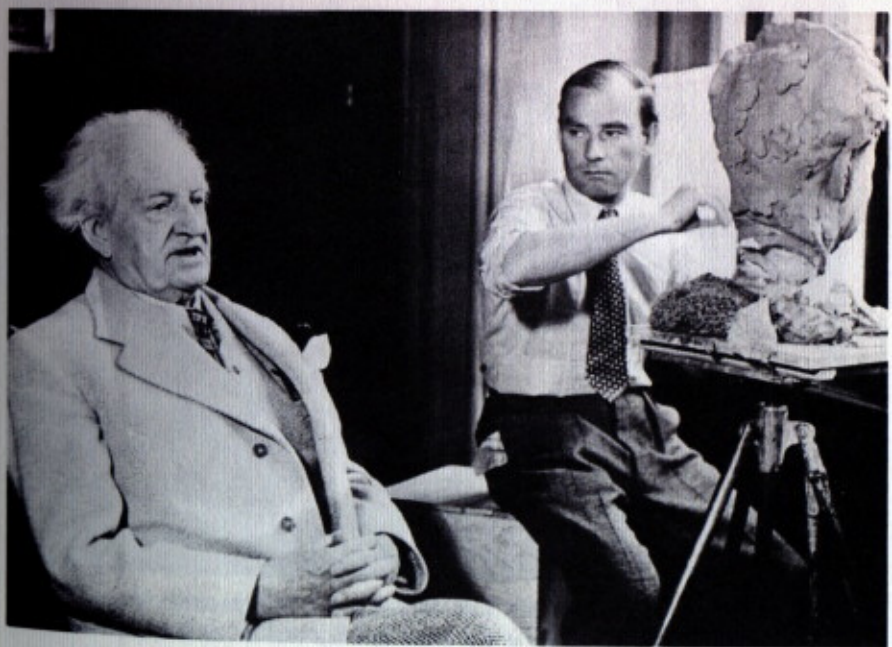




The friends of the "Golden Triangle" — Salvador Dali, Ernst Fuchs, and Arno Breker in conversation in Cadaques, Spain, in 1976.



The three friends: Arno Breker, Charles Despiau, and Aristide Maillol at the opening ceremony of the large exhibition of Breker's works in the ORANGERIE in Paris in 1942.



Gerhart Hauptmann poses for Arno Breker in 1942.



Ludwig Erhard, Chancellor of West Germany from 1963-1966, admires his portrait by Breker.



Breker working on the portrait of Winifred Wagner in his atelier in Duesseldorf in 1977. In the background a sketch for a tapestry.





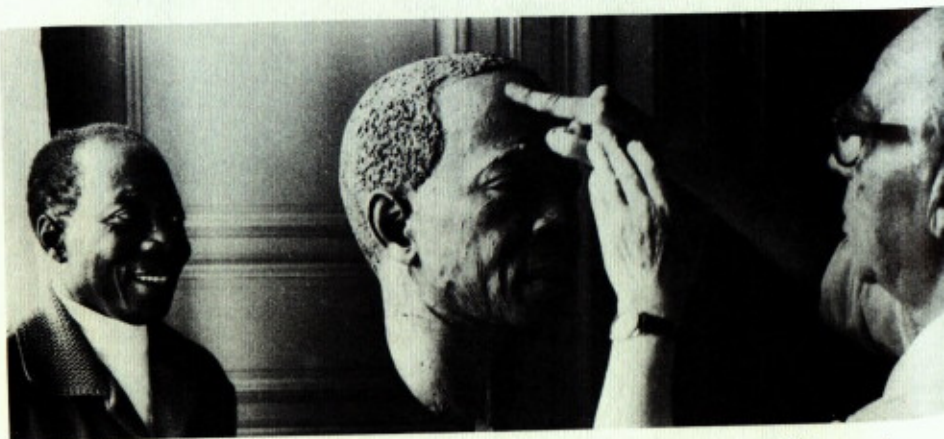
Walter Scheel, President of West Germany (left), and Arno Breker visit the International Art Exhibition in Duesseldorf in 1976.



Arno Breker with his artist-friend Fernand Mourlot in 1977. Breker works on his lithograph "Hommage a Fernand Mourlot."



Fernand Mourlot (center) in the circle of his artist-friends Arno Breker and Serge Lifar in Paris.



Leopold Sedar Senghor, President of the Republic of Senegal, poses for Arno Breker in his atelier.



Arno Breker visits his artist-friend Salvador Dali in Cadaques, Spain.



Dina Vierny, the model of Aristide Maillol, with Arno Breker and the bust of Maillol which Breker did of his friend. The photo was taken during a visit of Mrs. Vierny to Breker's atelier in 1948.





Konrad Adenauer's associate of many years, Dr. Anneliese Poppinga, contemplates the portrait of Konrad Adenauer in Breker's atelier.



Arno Breker making a drawing of his model Peter Nocke.



Arno Breker works with the athlete Walter Kusch in 1976 on the cycle OLYMPIA; its goal is to preserve for the future generations, in sculpture and in graphic works, the athletic body of our time.



The author, John Zavrel, visits Breker at his home in Duesseldorf and makes an extensive interview with the artist.



Arno Breker, his wife Charlotte, and Prof. Hermann Oberth, the "father of space flight," in Munich at an art exhibition with the bust of Ezra Pound.





Juergen Hingsen and Arno Breker with the small version of **The Decathlete** for which Juergen Hingsen, the "German Hercules," stood model. Hingsen is the current world record holder in the decathlon, who won the silver medal at the 23rd Olympiad in Los Angeles in this event.



Peter Hofmann visits Breker in his atelier in Duesseldorf in 1985.

# CLASSICAL EPOCH

The classical epoch in the work of Arno Breker begins in 1927 in Paris. The 27-year-old Breker moves away from the techniques which Rodin and Maillol used in the surface formation of their sculptures. He arrives at a "new form," in which the surface is perfectly smooth. It is the highest degree of perfection which a surface sculpted by a human hand can attain. The "new form" is at once delicate and lucid, accomodating and fresh.

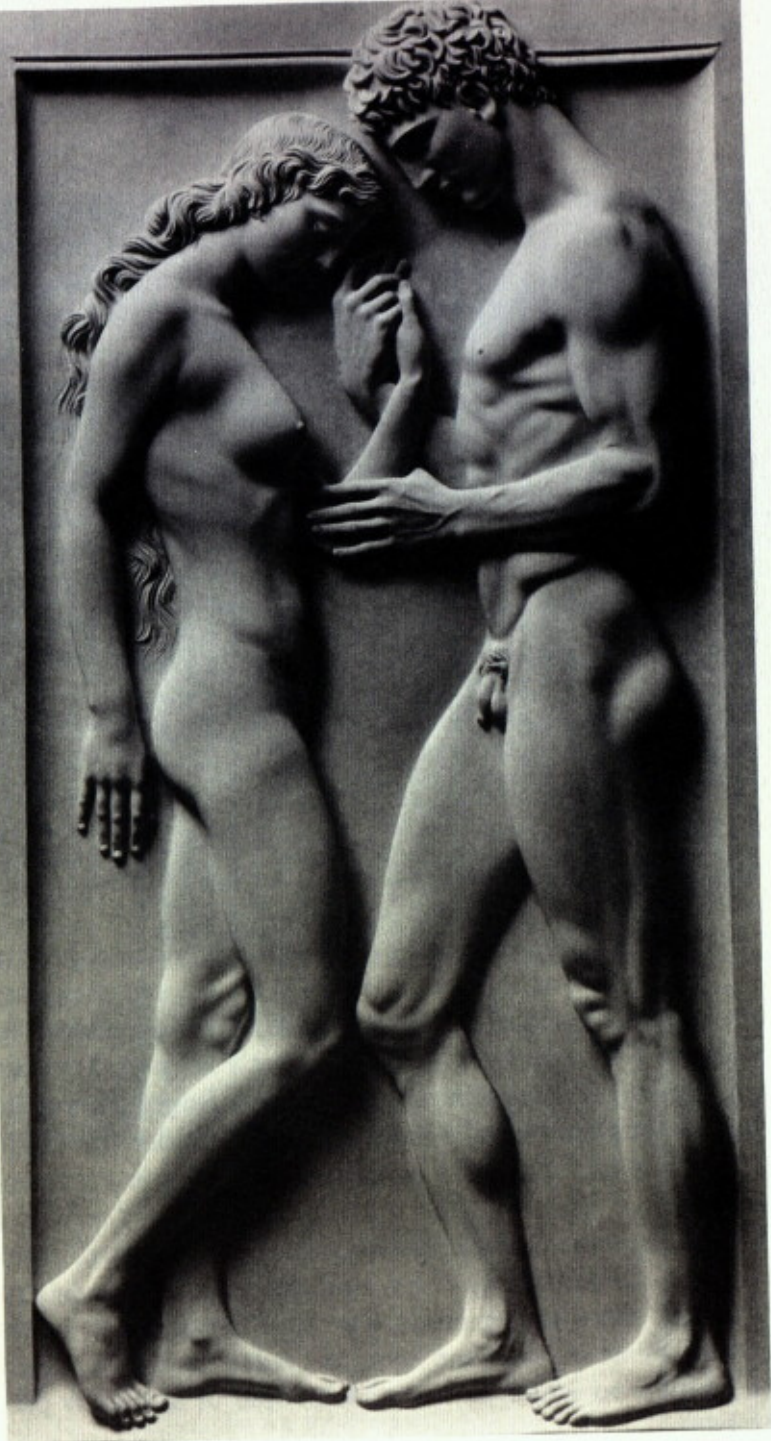
Breker understands better than any other sculptor of this century that the combination of form and surface give his works volume and vitality. Breker was inspired by a "divine creation," as he says. One day in Paris, as he was studying the architecture of a newly-laid egg, he felt the longing to use this form, wonderfully crafted by nature, in his sculpture.

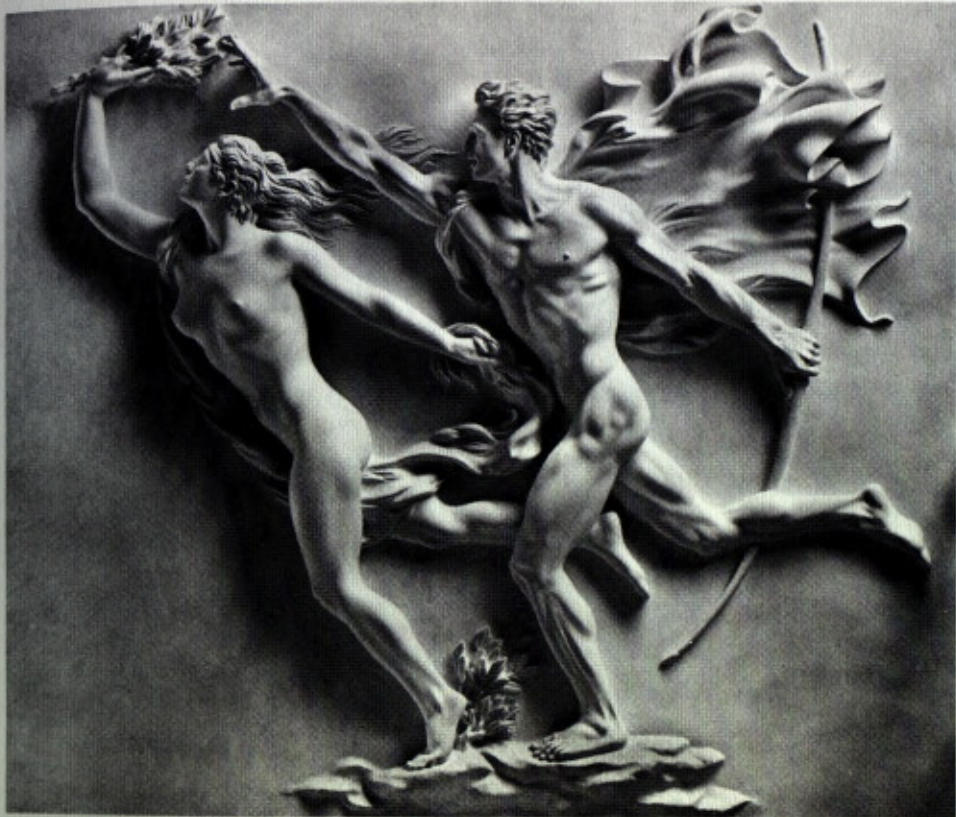
This was no doubt a difficult and bold undertaking. To produce a sculpture with a surface in this "new form" of Breker's requires three times as much time as it does to produce a sculpture with a rough surface modelled from clay.

It should be noted that most of Breker's monumental sculptures have arisen since the 1920's. These works lost none of their fascination when, in 1981, Breker created his sculpture *The Young Alexander*, which is over 3 meters high. Breker was inspired by his friend Roger Peyrefitte, who has written several books about Alexander the Great.

A work which has been especially sucessful in capturing tradition, the past, and the present is the relief *You and I*, which adorns the cover of this book. This portrayal unites antiquity, the Christian West, and the present. Models for this relief were taken from the 20th century. It is the timeless theme of man and woman, Adam and Eve, youth and beauty, to which already the people of antiquity paid homage.







2 APOLLO AND DAPHNE

1940



3 SAINT MATTHEW

1927-1930





4 RECONSTRUCTION OF PIETA RONDANINI

1933

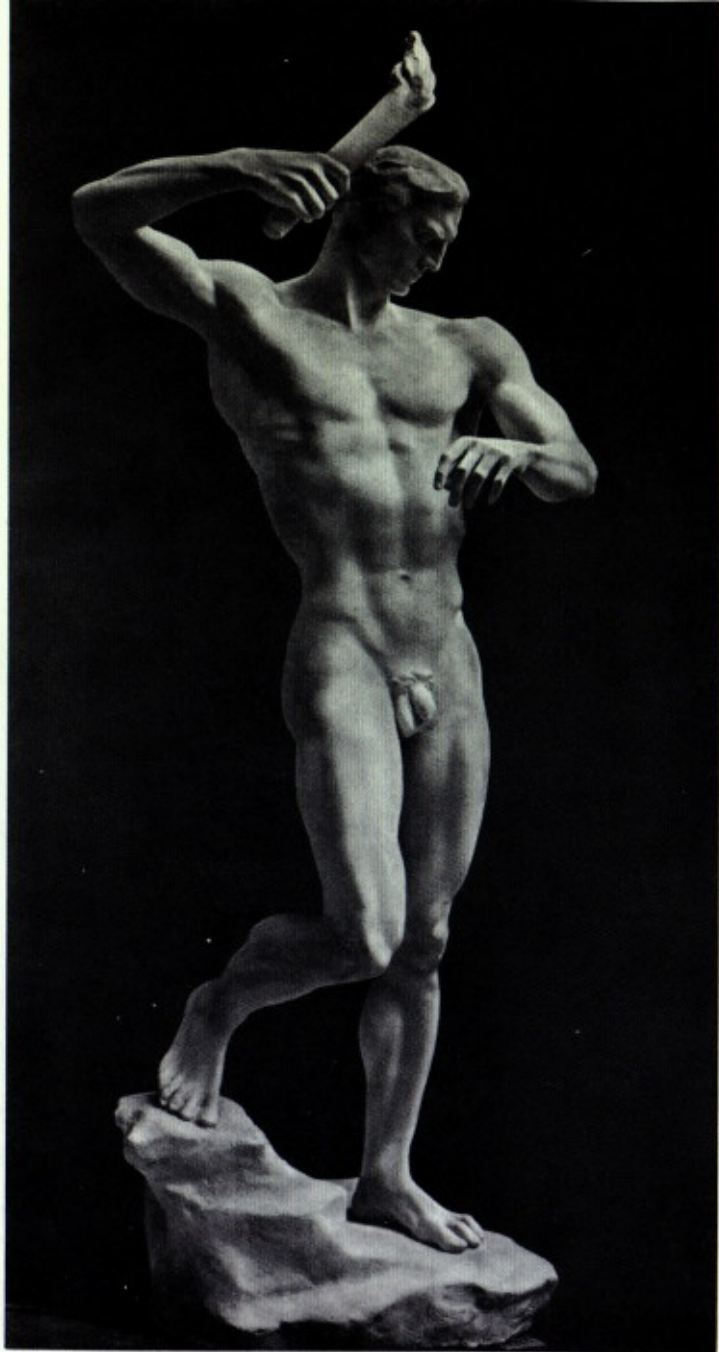


5 DECATHLETE

1936











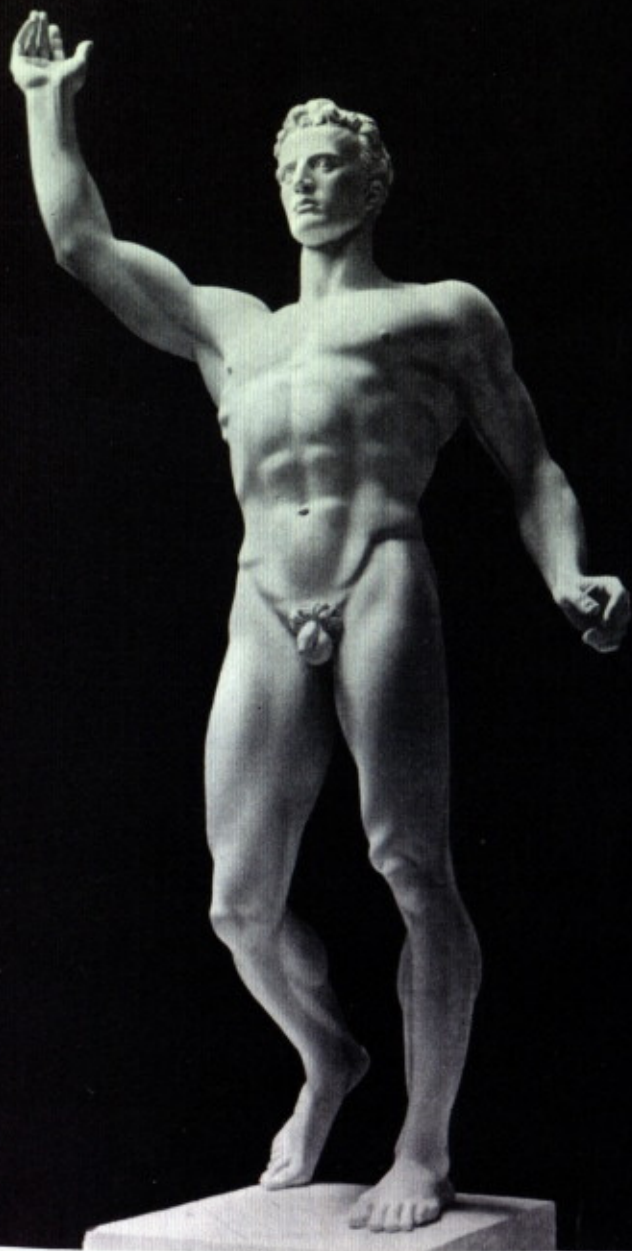
9 TORCHBEARER

1938

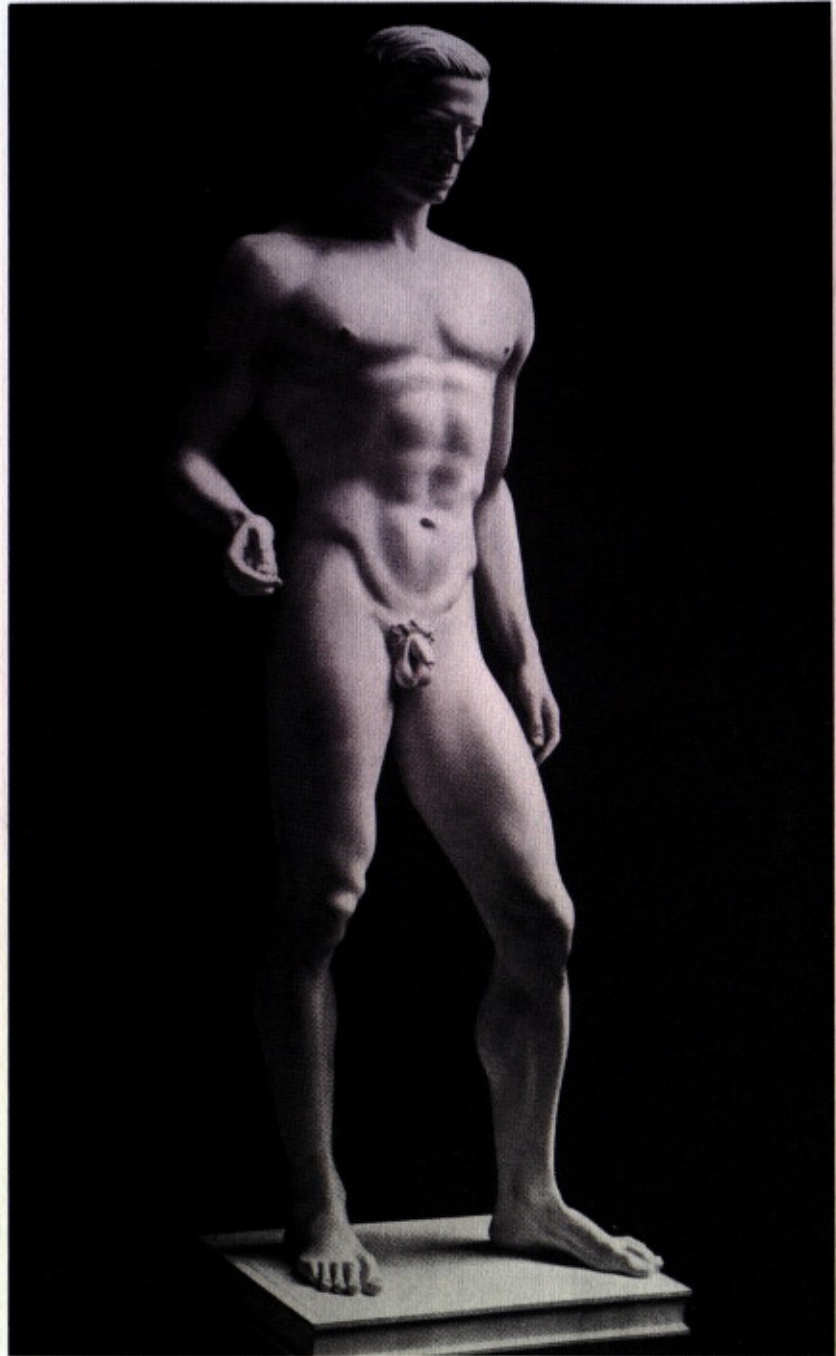


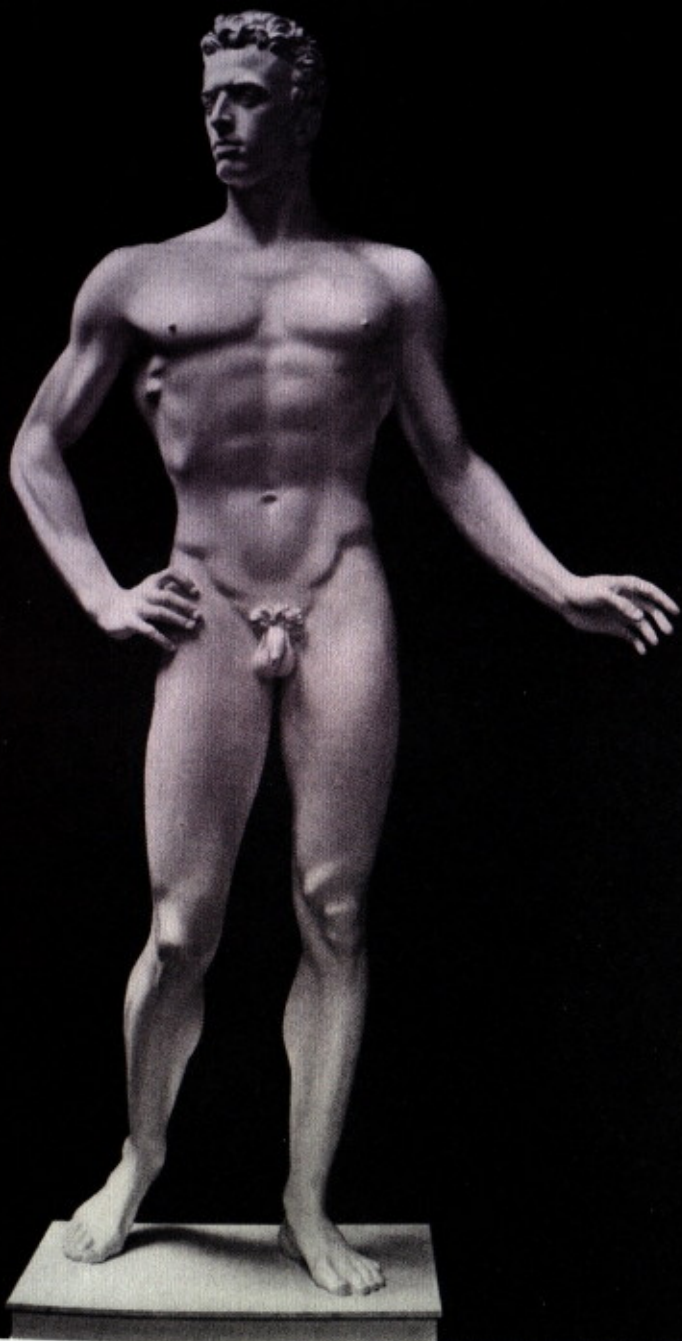








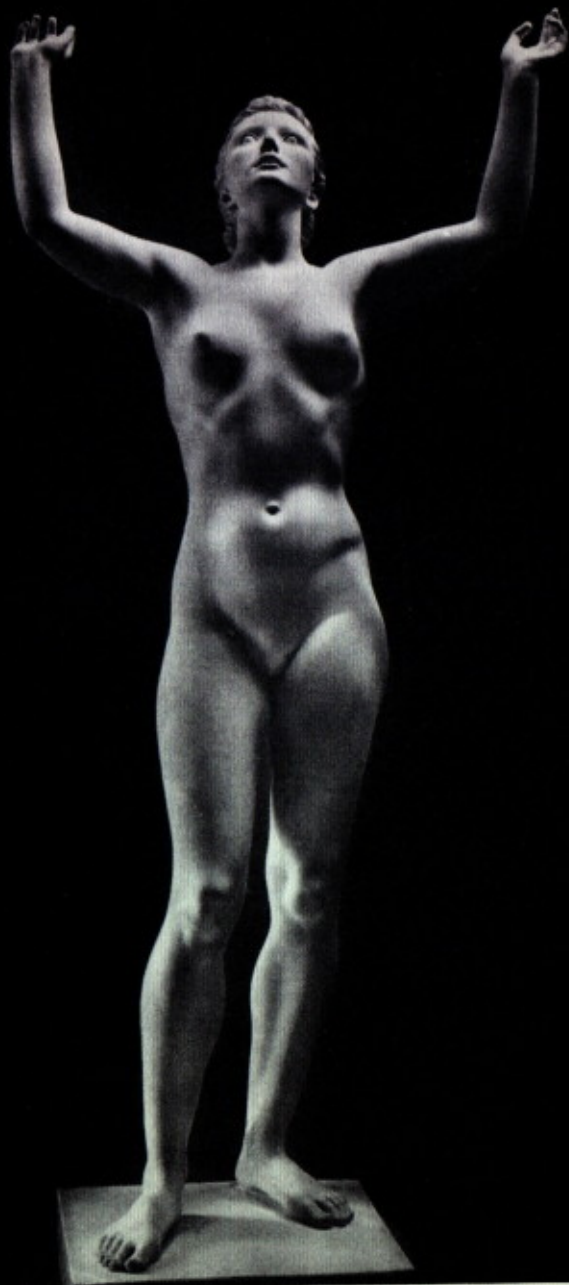










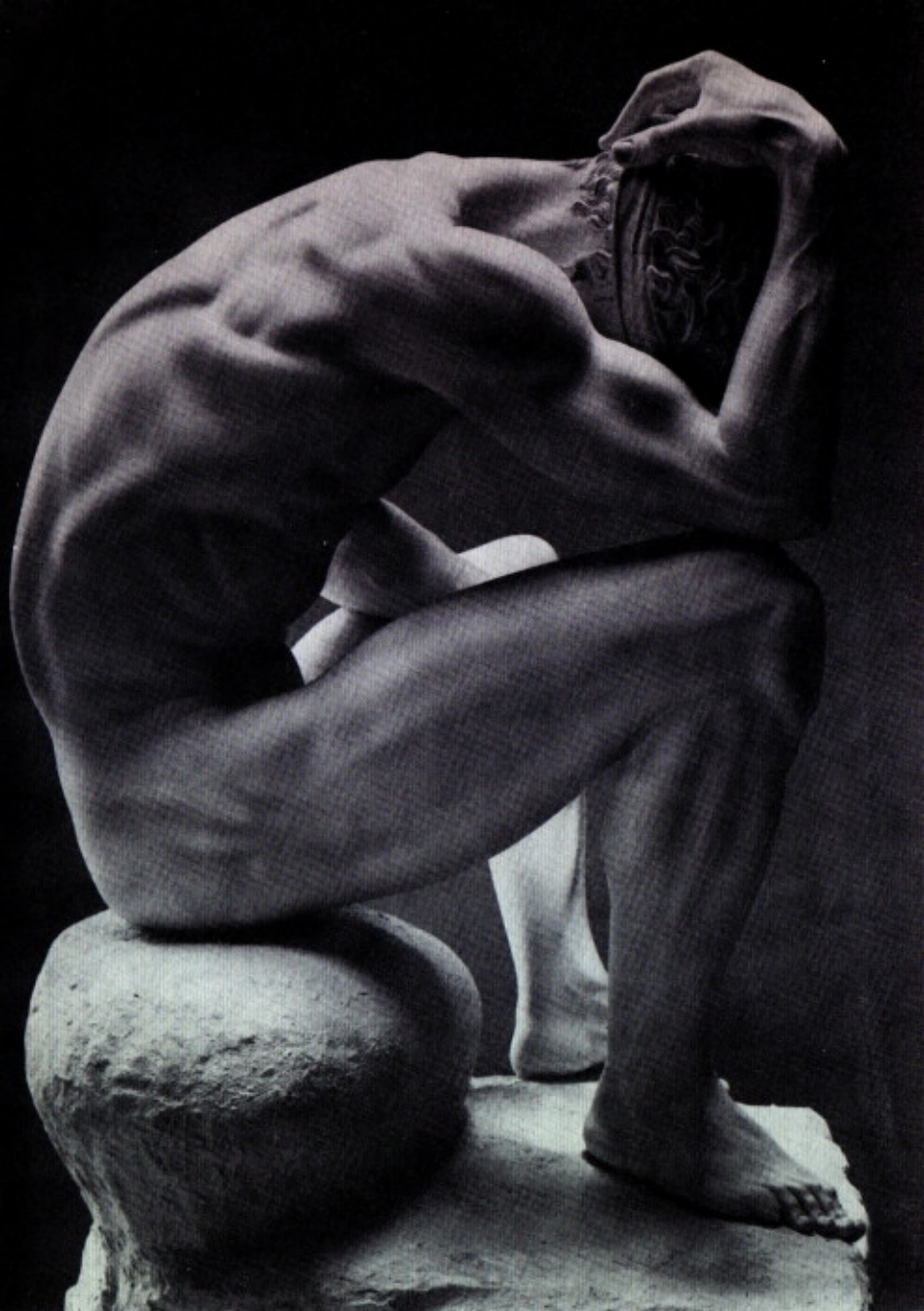












21 THE WOUNDED, side view

1937-1940





22 THE WOUNDED, front view

1937-1940



23 TORCHBEARER

1940







25 COMRADESHIP

1940

# PORTRAITS

There is no sculptor of the 20th century who has done as many portraits from life of internationally renowned personalities as has Arno Breker. Artists, musicians, scientists, writers, politicians, economists, and athletes who have made their mark on our time and given it new impulses have all been immortalized by Breker's skillful hand. Among these are:

KONRAD ADENAUER  
WOLFF VON AMERUNGEN  
OTTO BAYER  
LOUIS-FERDINAND CELINE  
JEAN COCTEAU  
ALFRED CORTOT  
SALVADOR DALI  
OTTO DIX  
FRIEDRICH EBERT  
LUDWIG ERHARD  
CLAUDE FLAMMARION  
ERNST FUCHS  
HANS GERLING  
ROBERT GERLING  
KATJA GRANOFF  
GERHART HAUPTMANN  
JUERGEN HINGSEN  
ERNST JUENGER  
WILHELM KEMPF  
MOISSI KOGAN  
WILHELM KREIS  
MAX LIEBERMANN  
SERGE LIFAR

WALTER LINDGENS  
ARISTIDE MAILLOL  
ULRIKE MEYFARTH  
HENRI DE MONTHERLANT  
PAUL MORAND  
ISAMU NOGUCHI  
RUDOLF OETKER  
MARCEL PAGNOL  
WERNER PEINER  
ROGER PEYREFITTE  
EZRA POUND  
ARTHUR PROELLER  
HANS REHBERG  
ANWAR EL SADAT  
DUNOYER DE SEGONZAC  
LEOPOLD SEDAR SENGHOR  
FRIEDRICH SIEBURG  
HANNS SIMON  
HELMUT VITS  
MAURICE DE VLAMINCK  
COSIMA WAGNER  
WINIFRED WAGNER

\* \* \*

ALEXANDER THE GREAT  
LUDWIG VAN BEETHOVEN

HEINRICH HEINE  
FRANZ LISZT

RICHARD WAGNER



1 SALVADOR DALÍ

1979







3 ROMANICHEL

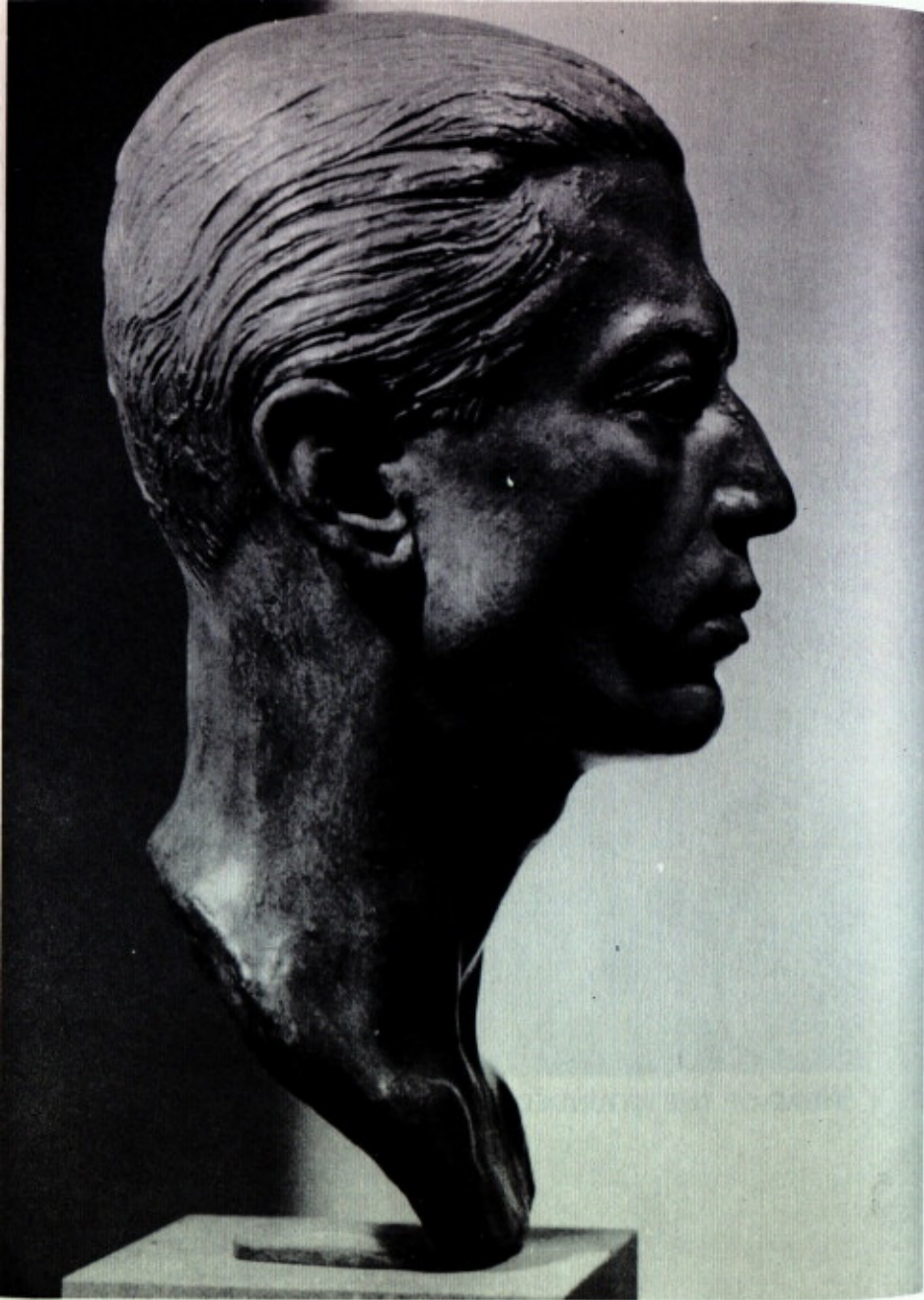
1928

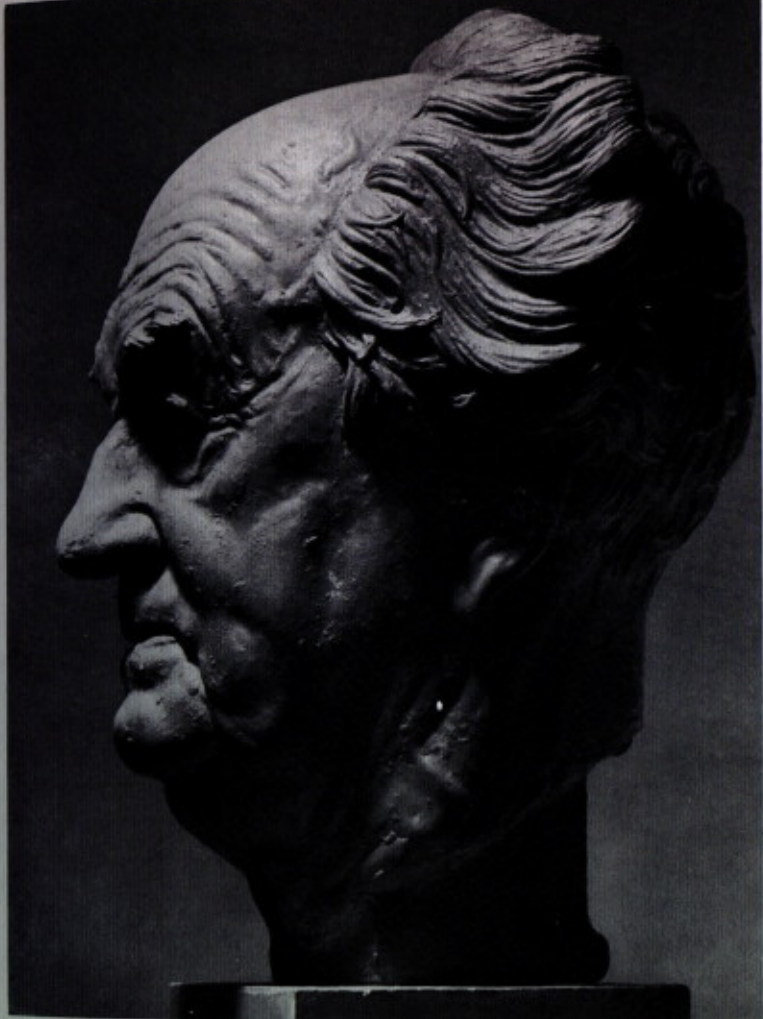


4 HEAD OF THE WOUNDED

1937-1940

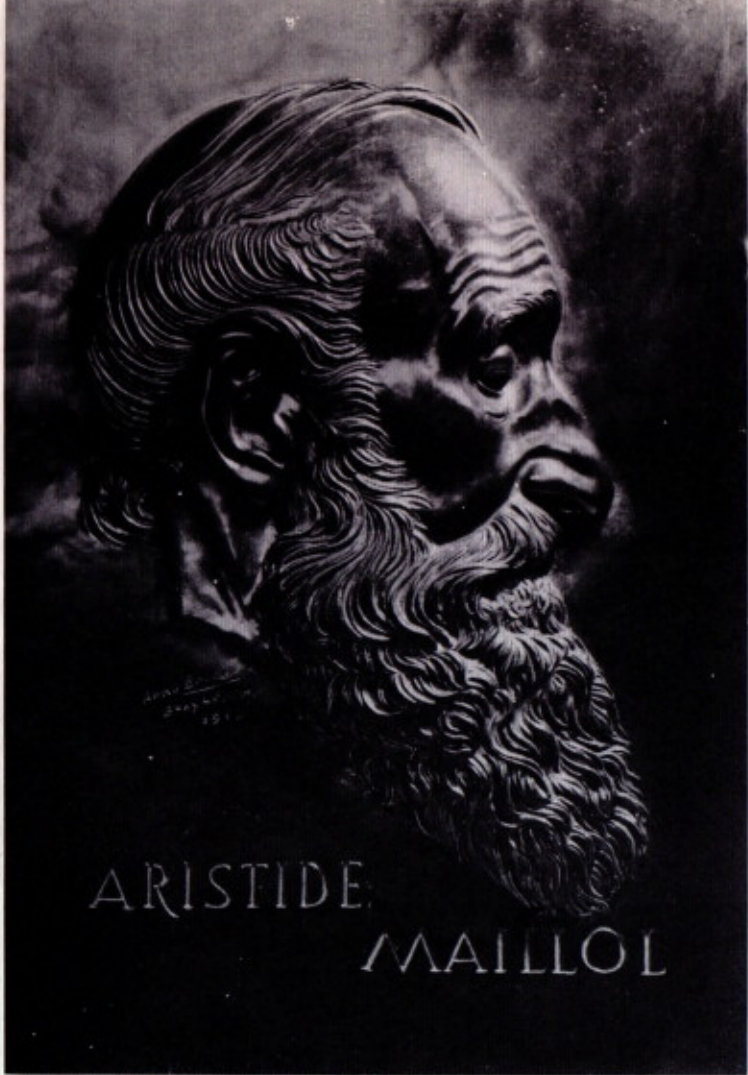






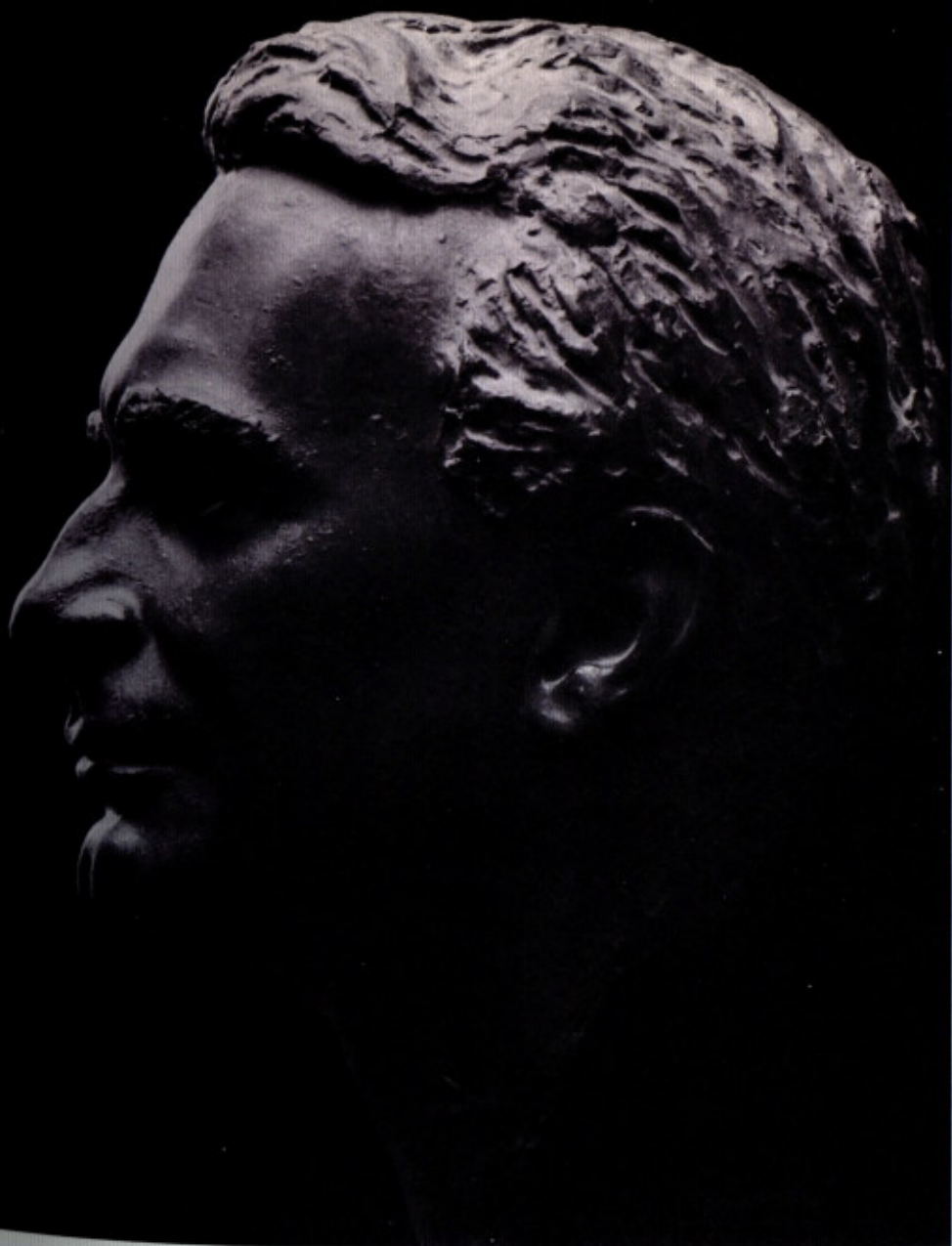
6 GERHART HAUPTMANN

1942



ARISTIDE  
MAILLOL







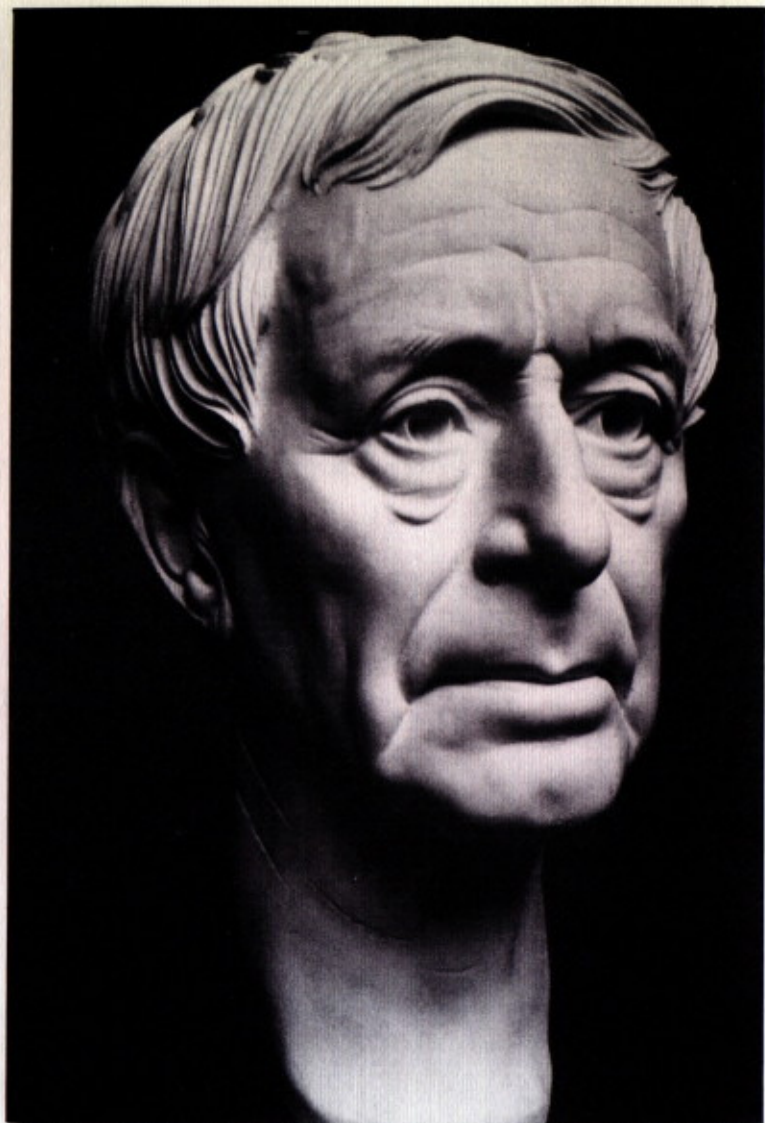








12 LEOPOLD SEDAR SENGHOR

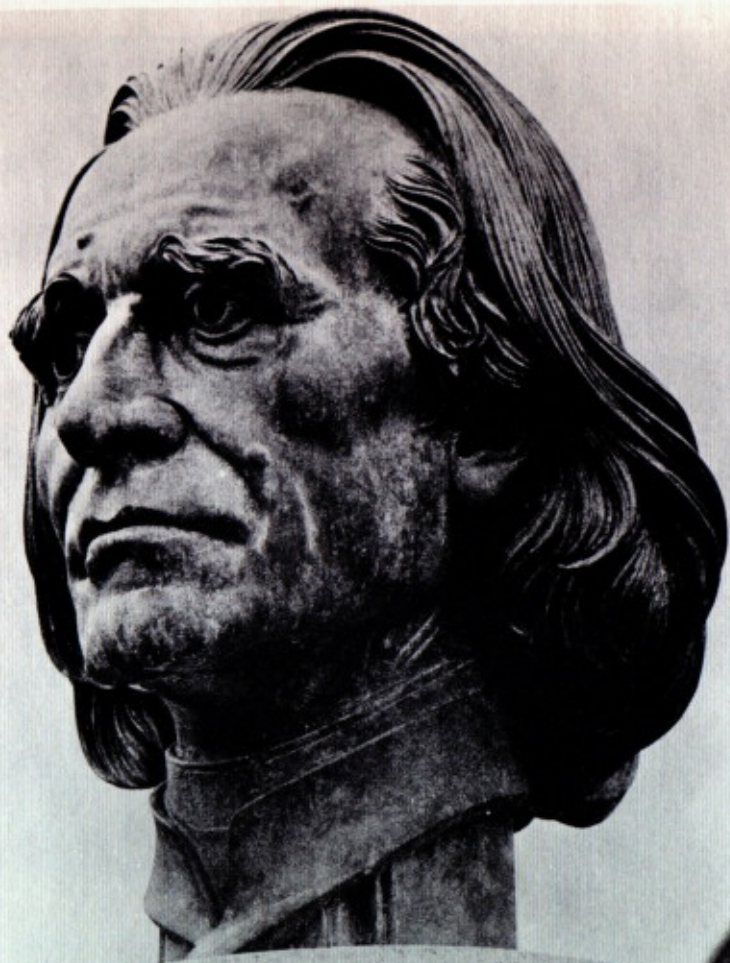






14 KONRAD ADENAUER  
Chancellor of West Germany 1949-1963

1979



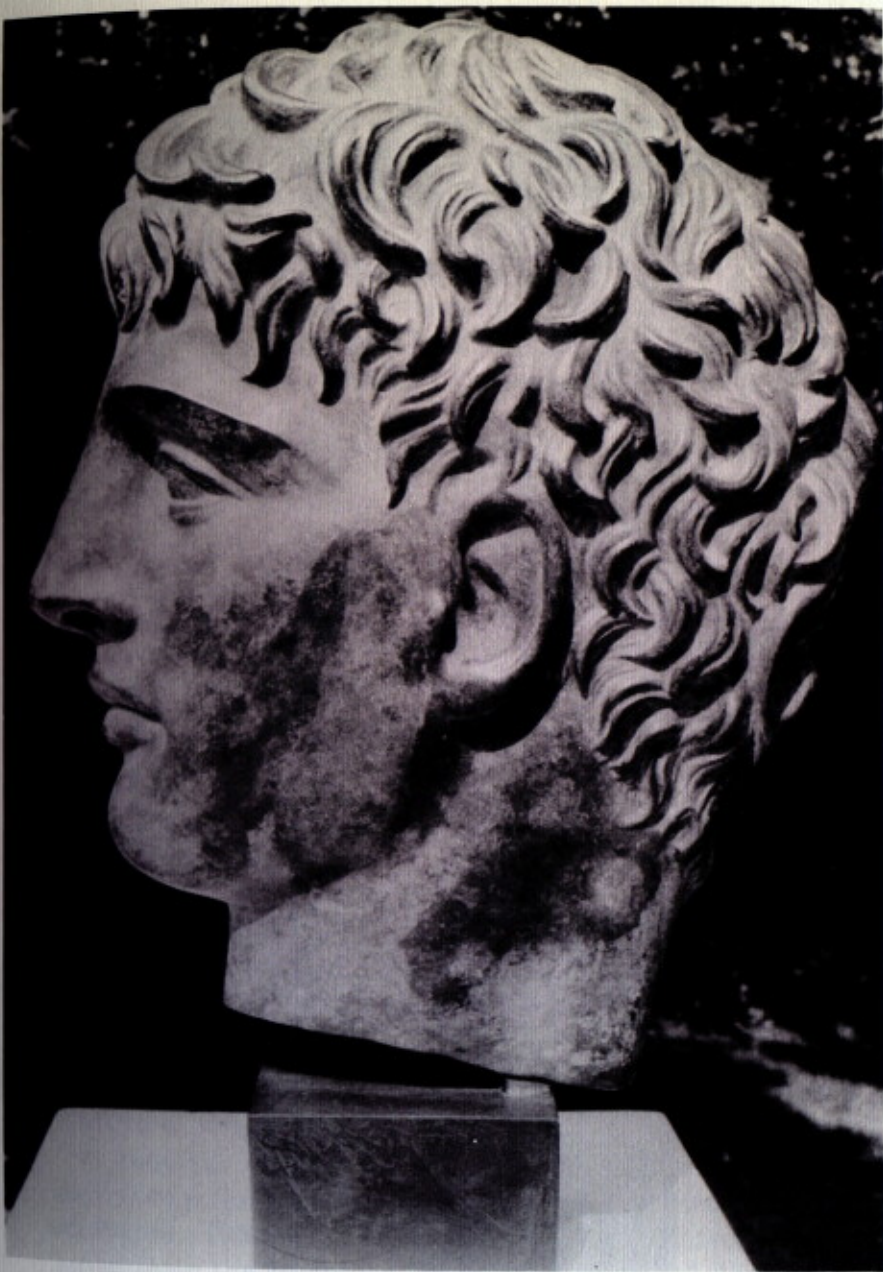






17 RICHARD WAGNER

1939



18 ADAM  
Portrait-relief from "YOU AND I"

1940



19 HEAD OF THE YOUNG ALEXANDER

1981



# SCULPTURES

The colorful palette of twentieth-century art has produced a number of new modes of expression. Painters, even more so than sculptors, have used these modern techniques in their works. Entire books have been devoted to these newly developed forms of expression. However, those which have prevailed and been retained are clear and easy to survey. Among painters we find such names as Marc Chagall, Picasso, Braque, Dunoyer de Segonzac, Derain, Vlaminck, Matisse, Salvador Dali, Ernst Fuchs, Leonor Fini, Max Ernst, and other contemporaries of equal significance. Auguste Rodin, Charles Despiau, Aristide Maillol and Arno Breker stand, like four pillars of a temple, in the "sculpture of the classical tradition."

While Rodin's work can be called the overture of the 20th century, Breker's *oeuvre* concludes a sculptural epoch which will be the standard and guiding light of sculptural quality for future generations long after the year 2000.

Charles Despiau, himself a pupil of Rodin, also chose the human being as his theme, like his artist friends Maillol and Breker. Each captured his own and his generation's conception of man in his sculpture. The hand behind the work is unmistakable. It is typical that each of these sculptors developed his own style, one which cannot be accurately classified anywhere. Each stands unrivalled in his own class.

Arno Breker, born in 1900 and the youngest in the group, had arrived at his "new form" already in 1925. The perfect and supple smoothness of the surface found in Breker's sculptures is typical of this technique.

It requires long, steady work and patience to achieve such perfection, but the result is an animated, "living" sculpture. The form and radiance which his works emit have, from the beginning, been a projection of this artist's inner self. Part of Breker's genius is that he is not searching for expression or struggling with forms while he is working.

This process has already been completed before he begins a new sculpture. In contrast to Maillol and Rodin, Breker has never been inclined to show unfinished work even to interested observers. This standpoint is indicative of his desire for freedom in the artistic realm as well. Time has not altered him in this respect.

Breker's unfailing loyalty to beauty, to the complete and perfect human image, even in times of poverty, war and misery, has often been criticized by those who have not made their peace with themselves and with the world.

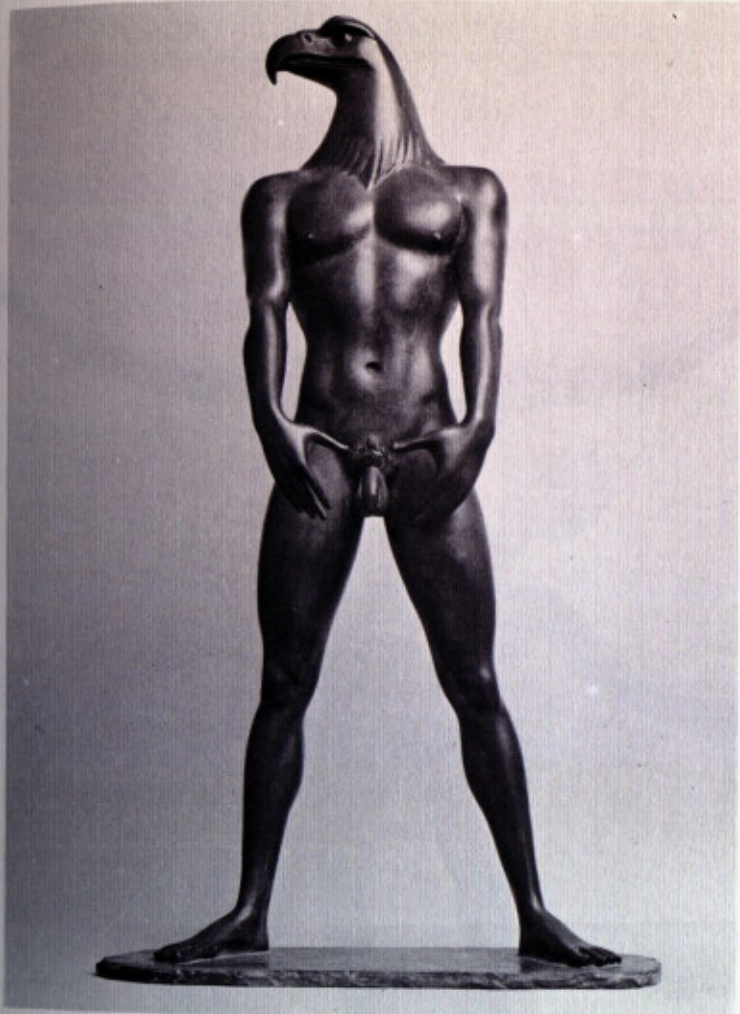
One cannot become an artist; one must be one. Breker's artistic skills did not fall into his lap. Three personal qualities facilitated Breker's discovery of his own abilities and sensibilities. These were: his fascination with creation, his faith in goodness, and an extraordinary will to work.

The formation of a sculpture in Breker's studio is a real act of creation. A mental image, oriented towards the realism of the human body, precedes the actual molding of the sculptural form. Breker has a sure understanding of perfection and beauty. This makes the selection of his models much easier.

When from Breker's artistic genius a work of art arises, it is not just a "a nude" or "a bust" which is created, but a sculpture which realizes the image of a man or woman from a certain generation. Formed in stone or bronze, almost all of Breker's sculptures bear witness to human existence in a given epoch for the benefit of future generations. To label these works merely as reproductions of the human form would be inadequate. Breker's sculptures come alive through the insight of the artist who is capable of transferring the essence and being of the model to a lasting form.

Arno Breker parts with his sculptures only after they are completely finished. Now and then there will be shades of difference between the finished sculpture and its initial wax model, but this increases its individuality. Authenticity is guaranteed by the artist himself in his specification of the numbered edition, the alloy, and the patination.





1 YOUNG EUROPE-SALUTE AMERICA

1980





2 ECCE HOMO

1968



3 ICARUS

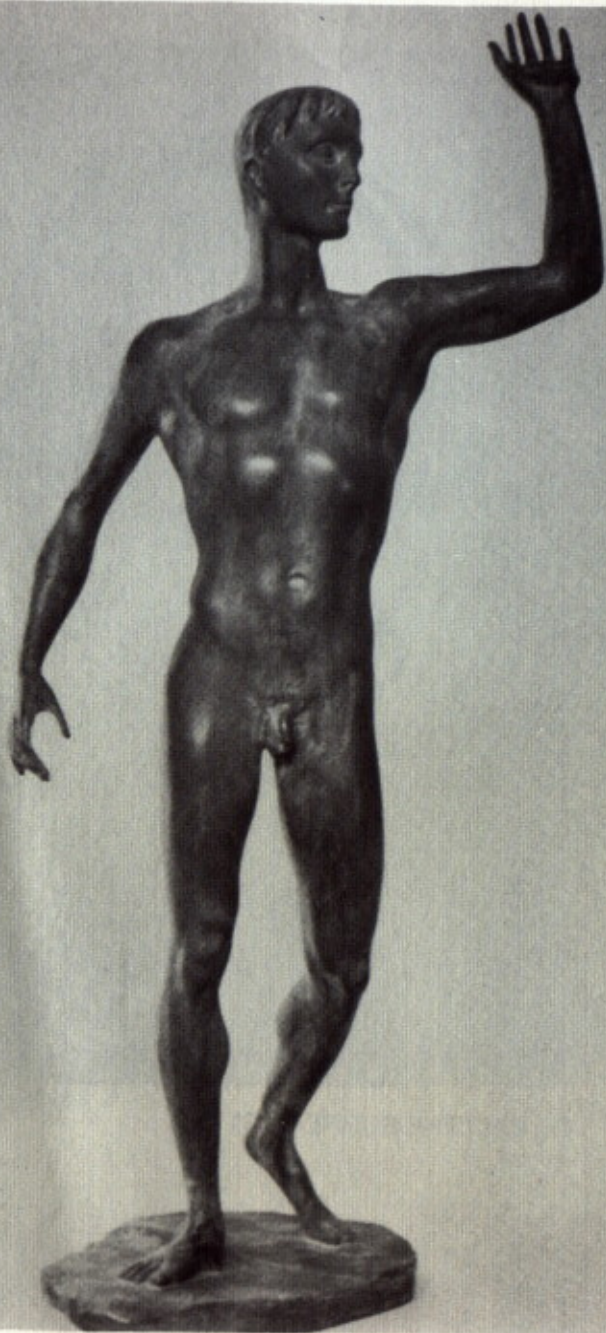
1969



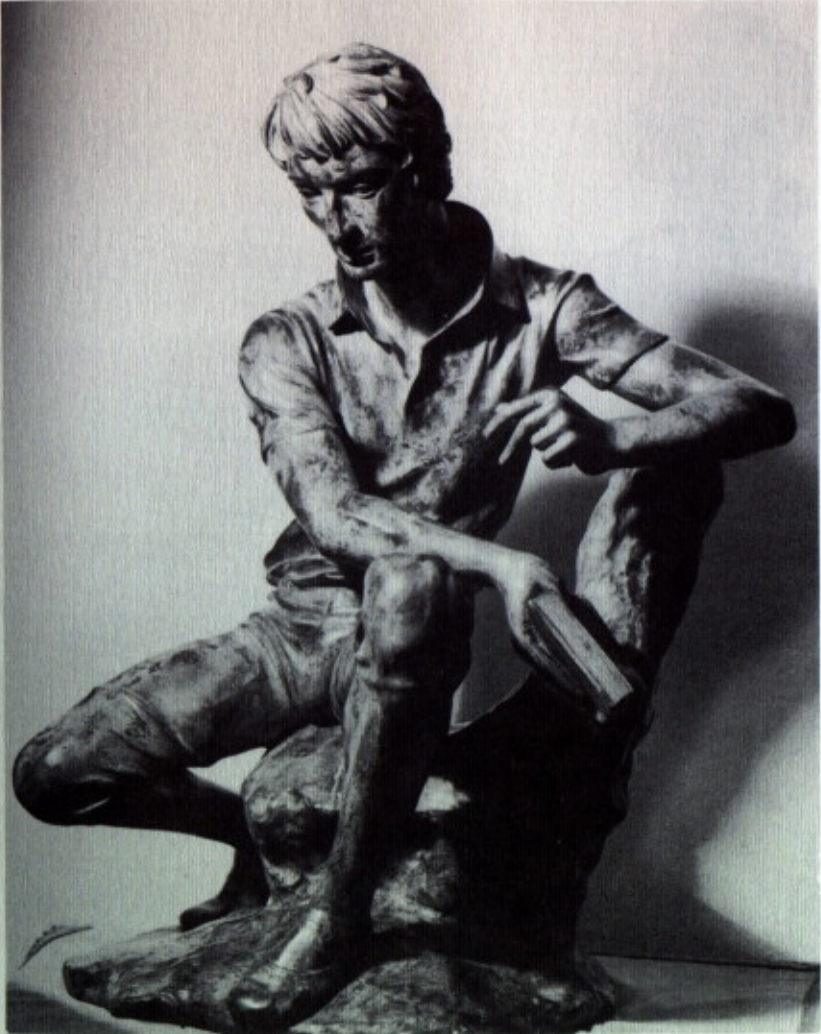
4 JEAN COCTEAU — THE PROPHET

1962









7 HEINRICH HEINE

1980





8 EXPECTATION

1978



9 VICTOR

1978-1980



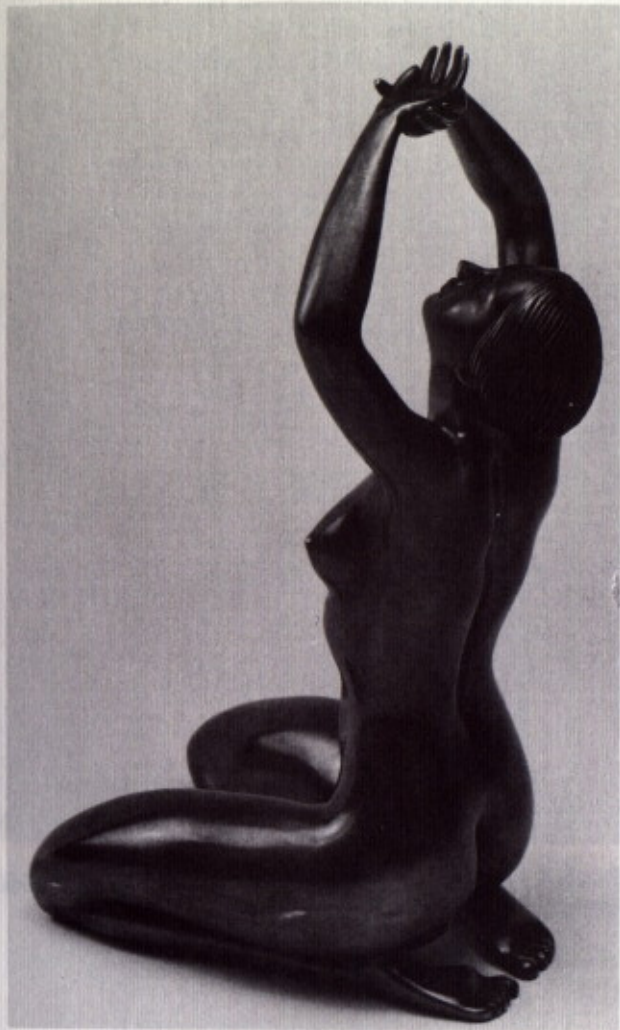






12 YOUNG VENUS

1979



13 GIRL IN LOVE

1977





14 DIANA  
Relief, 59x46 cm

1950



15 APOLLO ON HORSEBACK

1946



16 PAX

1946





17 SAINT GEORGE  
Medal  
THE FUTURE IS TODAY

1983



18 BUCEPHALUS I  
Horse of Alexander the Great

1980



19 BUCEPHALUS II

1980





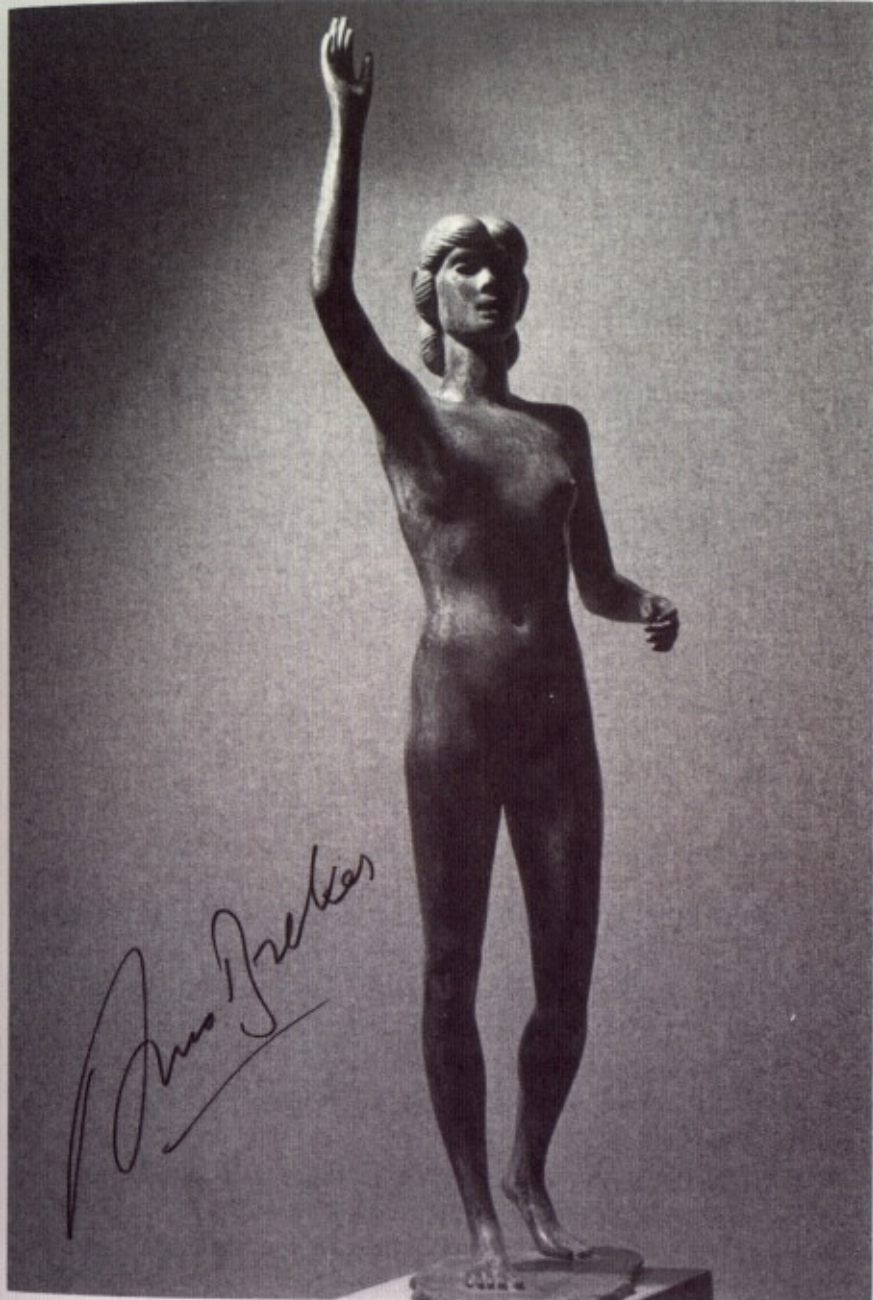




















28 THE YOUNG ALEXANDER

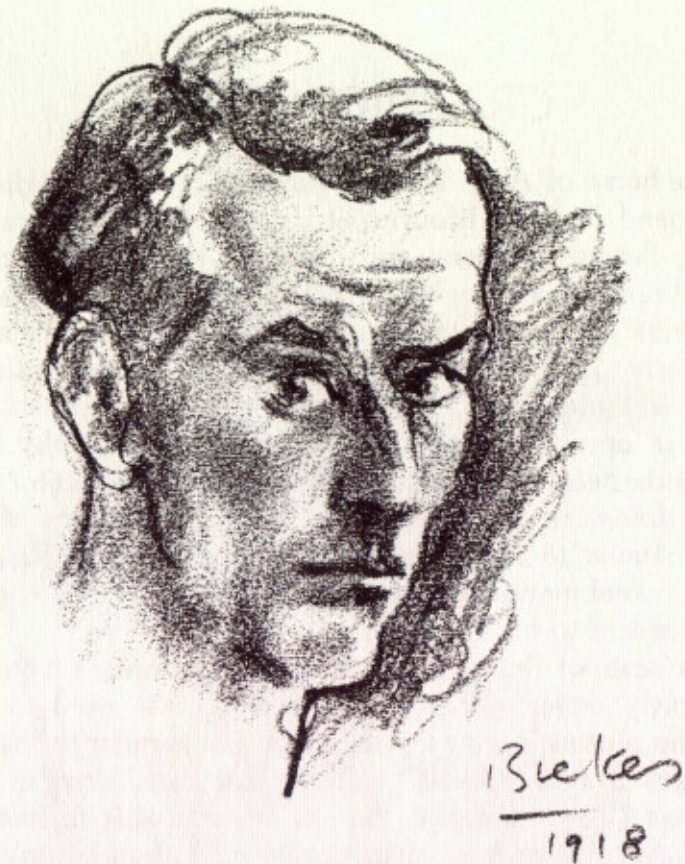
1981



# GRAPHIC WORKS

The home of Arno Breker's lithographs is the studio of his friend Fernand Mourlot, to whom Chagall, Picasso, Miro, Braque, Matisse, and many others also owe their world renown as graphic artists. Working with stone, a zinc plate, or special transfer paper, Mourlot and Charles Sorlier are Breker's technical equals. Mourlot once said of his "*cher grand ami*" and his work in the Paris studio, "Breker opens up new dimensions for lithography. He unites the delicacy of his stroke with a richness of color and in so doing creates highly interesting combinations of his own, similar to the unmistakable magnitude of Chagall's color combinations. Breker's colors are a brilliant complement to his incomparable world of forms."

The scale of Breker's artistic expression ranges from an extremely delicate etching stroke, like that used in his Sappho illustration, to a marked imprint, similar to that of Georges Braque. Breker values clarity of form in his etchings. "At first glance, the eye must be able to find its way", he says. Breker himself proposed and undertook the hand coloring of his etchings.



1 Selfportrait of Arno Breker  
54 x 34 cm, 250 copies

1918



2 Hands with book  
44x53 cm, 250 copies

1918





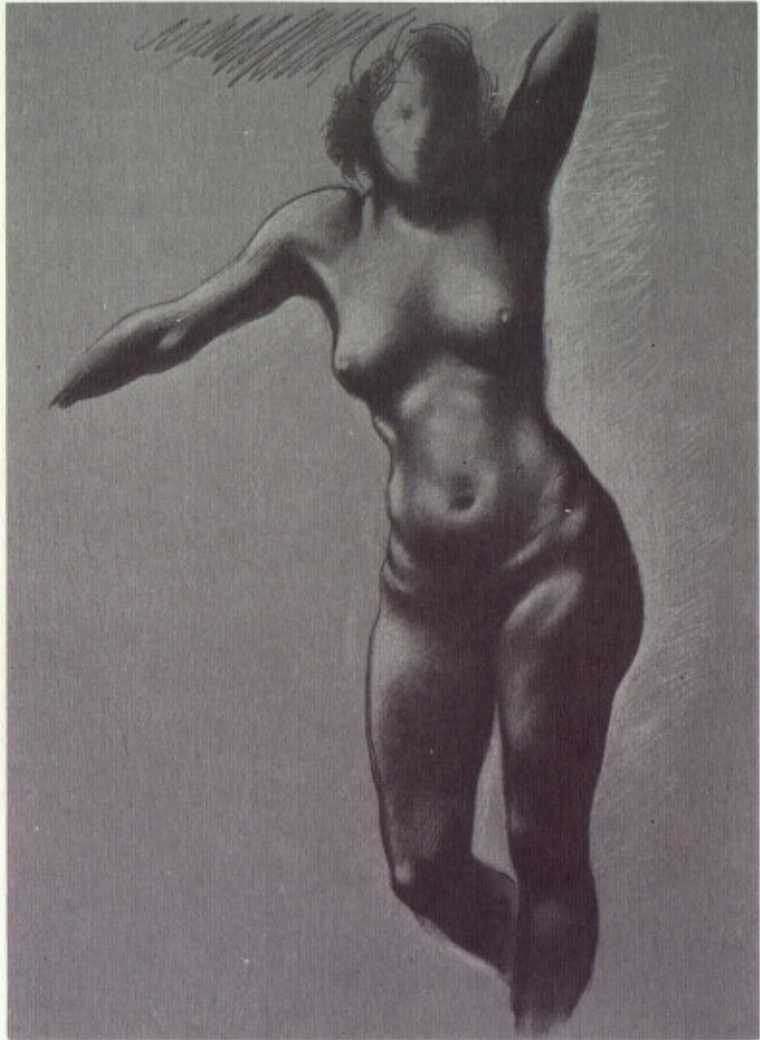
3 Girl on the beach  
73x54 cm, 50 copies

1979



4 Reclining  
54x73 cm, 50 copies

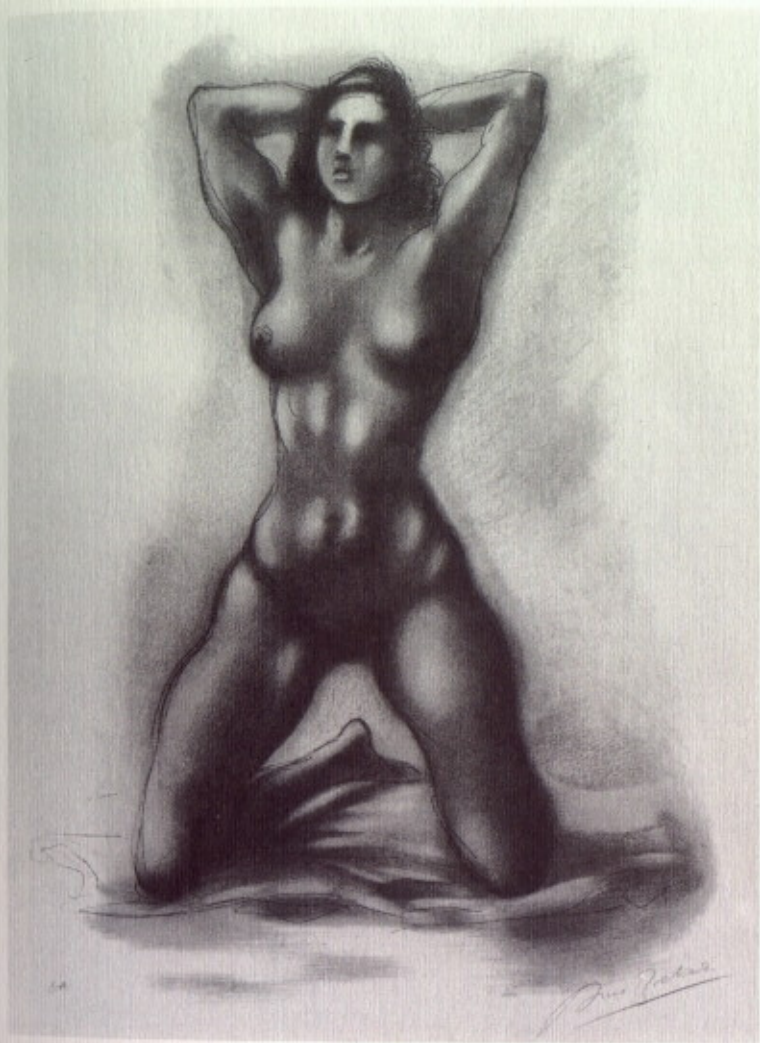
1979



5 Nude in blue  
73x54 cm, 50 copies

1979





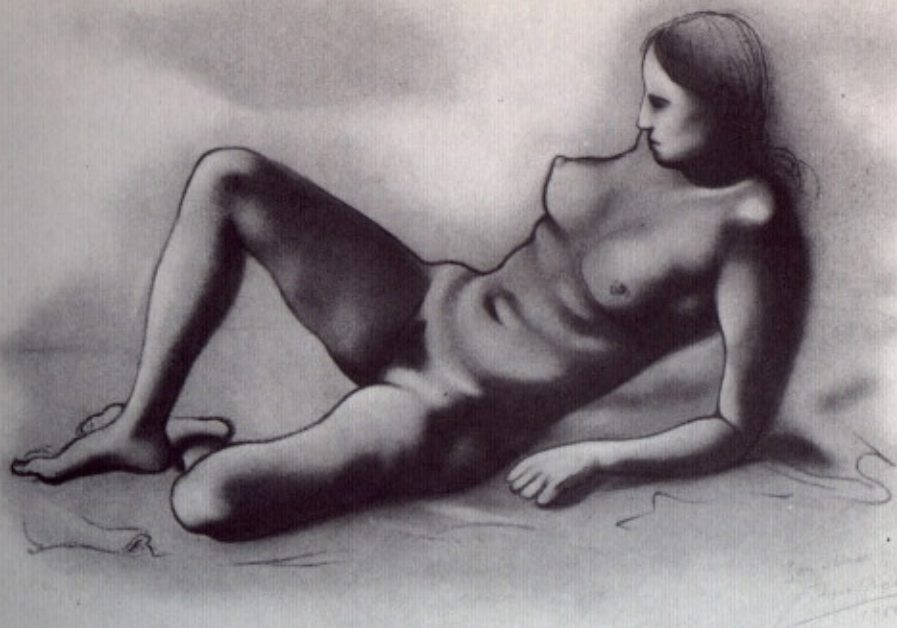
6 Kneeling  
73x54 cm, 50 copies

1979



7 Aphrodite  
60x50 cm, 50 copies

1981



8 Young Greek woman  
50x60 cm, 50 copies

1974





9 Konrad Adenauer  
49x32 cm, 50 copies

1978



10 Konrad Adenauer  
49x37 cm, 50 copies

1978



11 Gerhart Hauptmann  
33x25 cm

1942





12 Dialogue of Diana  
65x50 cm, 50 copies

1976



13 Resting  
50x65 cm, 50 copies



14 Girl in love, 1976  
48x65 cm, 50 copies

15 Lovers, 1976  
50x65 cm,  
50 copies



16 Reclining youth,  
1976  
50x66 cm,  
50 copies



17  
Dialogue of the girls,  
1978  
45x48 cm, 120 copies







18  
Lad with two women,  
1974  
49x55 cm, 50 copies



19 Girl after the bath, 1978  
65x47 cm, 50 copies



20 Femme Assise, 1977  
65x47 cm, 50 copies

21 Youth in the evening  
1975  
50x66 cm, 50 copies

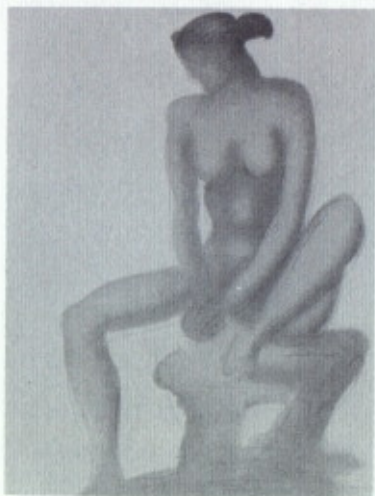


22 Jeune Athlet, 1977  
56x38 cm, 80 copies





23  
Boy with two women  
1976  
50x67 cm, 50 copies



24 Sitting 1978  
65x48 cm, 50 copies



25 Girl by the shrub 1974  
65x50 cm, 50 copies



26

Let your hands speak, 1976  
33x19 cm



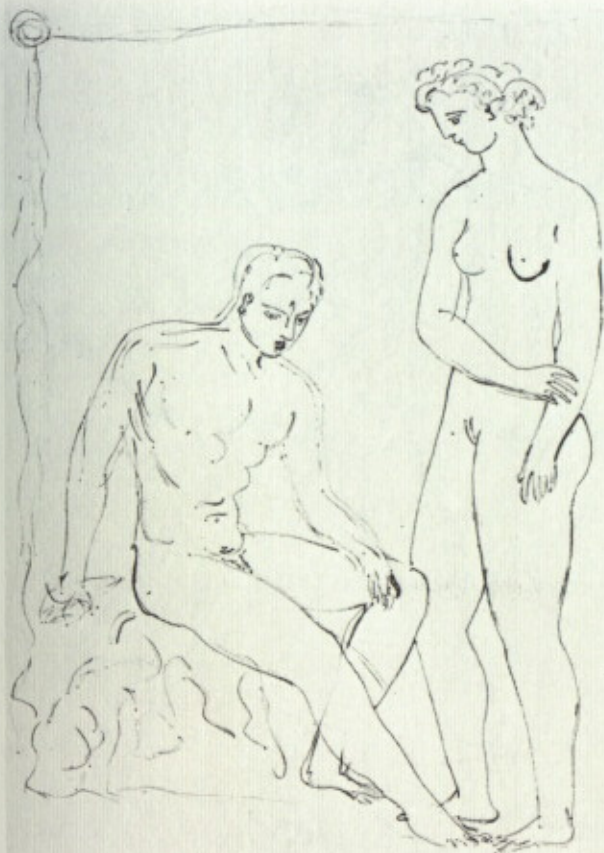
27 Hommage a Fernand Mourlot,  
1977, 45x35 cm, 50 copies

28 Girl on the sunny beach, 1978  
48x65 cm, 50 copies



29 The friend  
65x48 cm, 50 copies

1978



30 Hephaestus and Charis  
33x25 cm, 100 copies

1980







32 Sappho  
33x25 cm, 100 copies

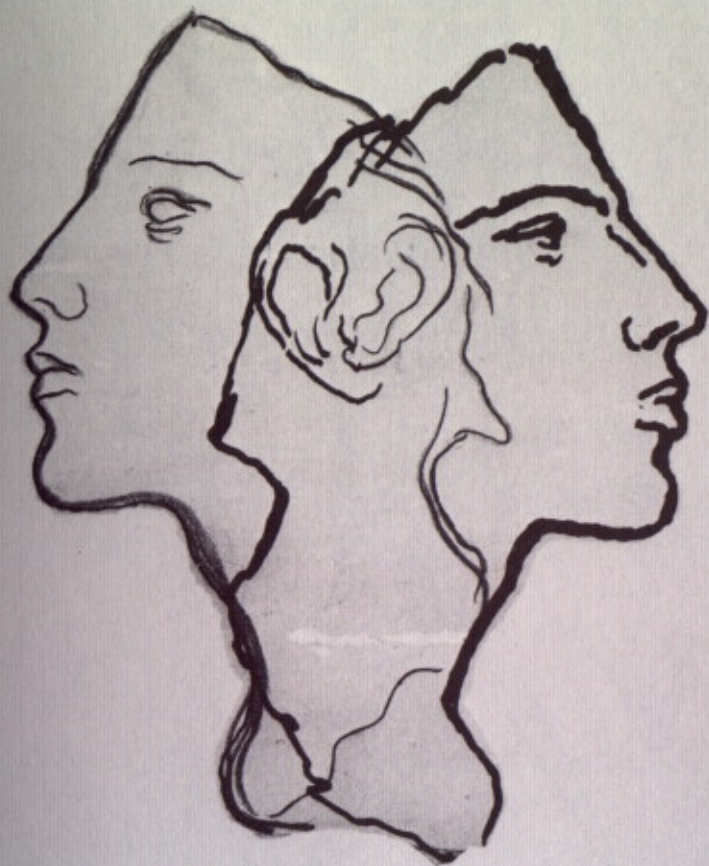
1980



33 Minotaur  
33x25 cm, 100 copies

1980





34 Friends  
33x25 cm, 100 copies



35 Mishima IV  
34x26 cm

1976



36 Mishima V  
34x26 cm

1976





37 Courtesan, 1973  
65x47 cm, 50 copies



38  
Girl collecting shells,  
1971  
65x47 cm, 100 copies

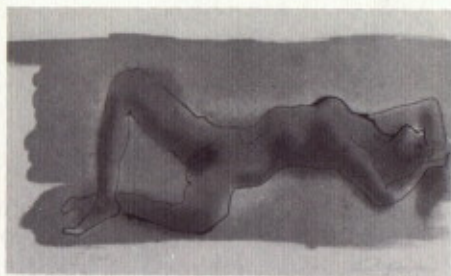


39 Reclining, 1973  
65x47 cm, 50 copies

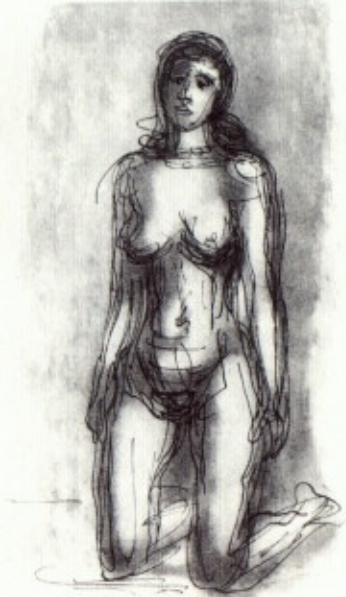
40 Sitting girl, 1971  
65x47 cm, 100 copies



41  
Reclining girl, 1970  
65x47 cm, 100 copies



42  
Physical scenery, 1970  
65x47 cm, 100 copies



43 Kneeling in green, 1971  
65x47 cm, 100 copies



44 Pensive girl, 1974  
65x47 cm, 100 copies

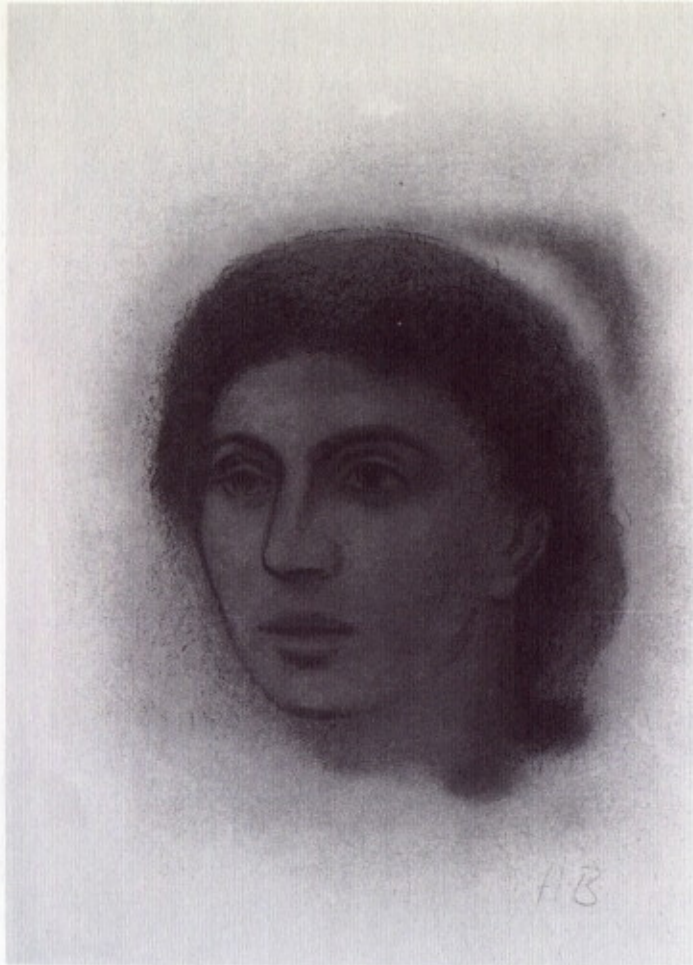


45 Four playmates, 1972  
65x47 cm, 50 copies



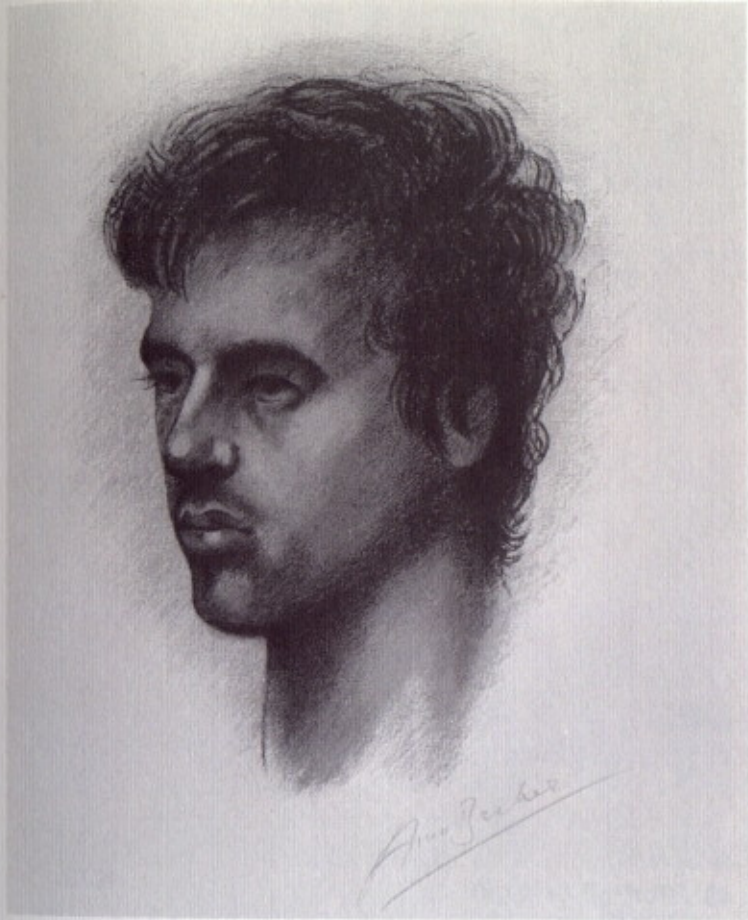


46 Illustration to Mishima "The  
youth who writes poetry"  
Let your hands speak, 1976  
32x25 cm, 50 copies



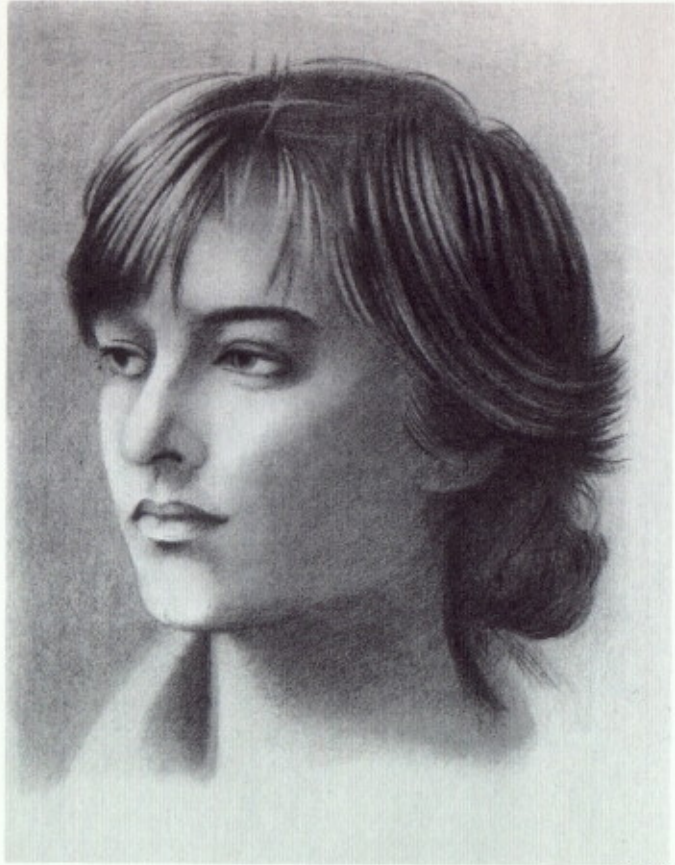
47 Portrait of a Greek woman  
59x40 cm

1978



48 Portrait of a youth  
59x40 cm

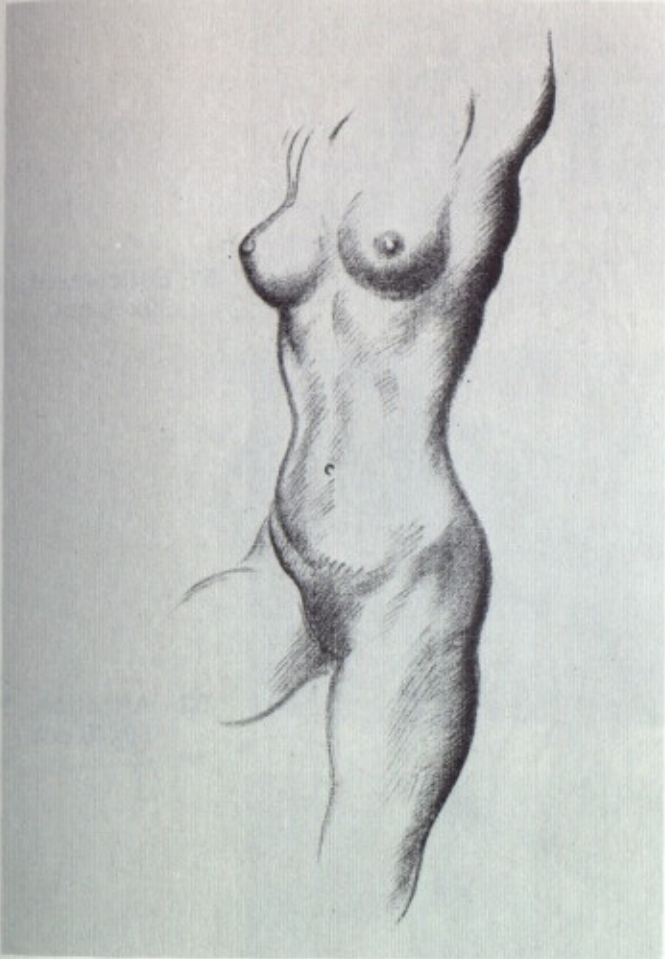
1978



49 Portrait of a girl  
59x40 cm

1978





50 Blossom  
59x40 cm

1978



51 Enticement, 1978  
59x40 cm



52 Affection, 1978  
59x40 cm



53 Lingering, 1978  
59x40 cm





55 Apollo and Daphne

1984







57 Fight with the Minotaur

1984



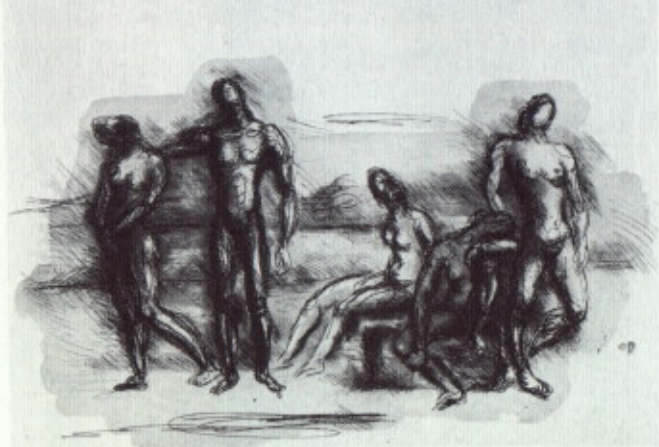


59 Spring  
33x25 cm, 150 copies

1980







61 Selection of a bride  
14x19 cm; 26x39 cm; 30 copies

1927

62 Two girlfriends, 1926  
18x13 cm; 26x39 cm;  
30 copies





63 Cathedral  
36x50 cm, 150 copies

1927



64 Pretty Fatima  
65x50 cm, 200 copies

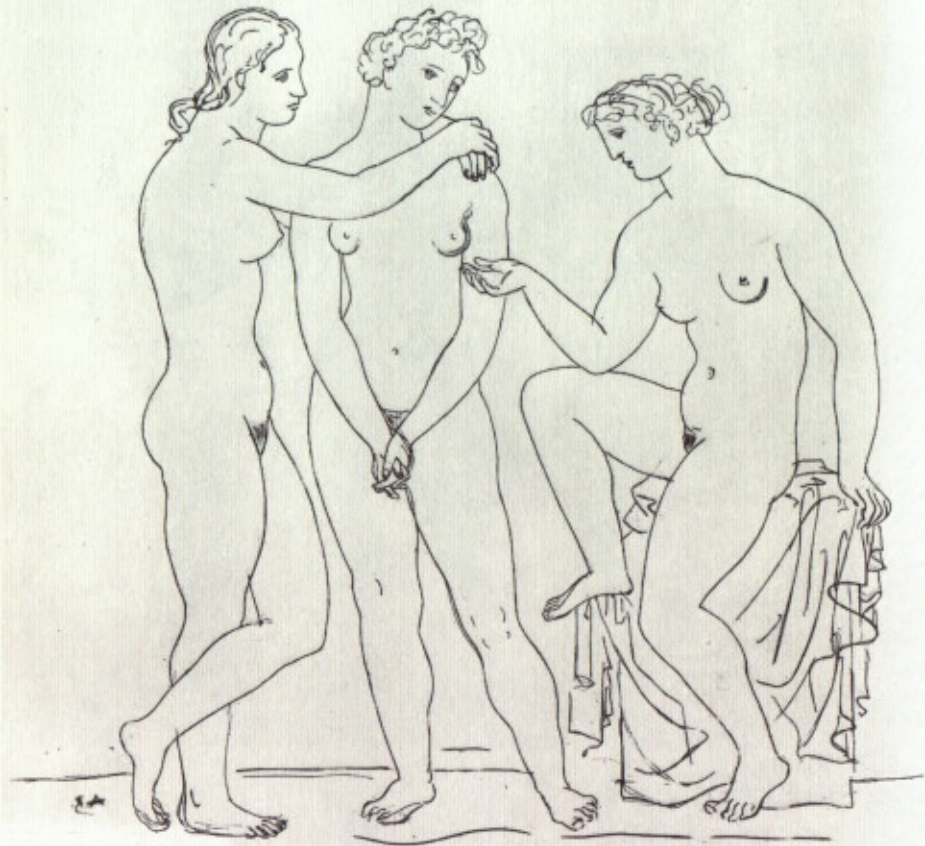
1928





65 Boxer  
36x50 cm, 150 copies

1942



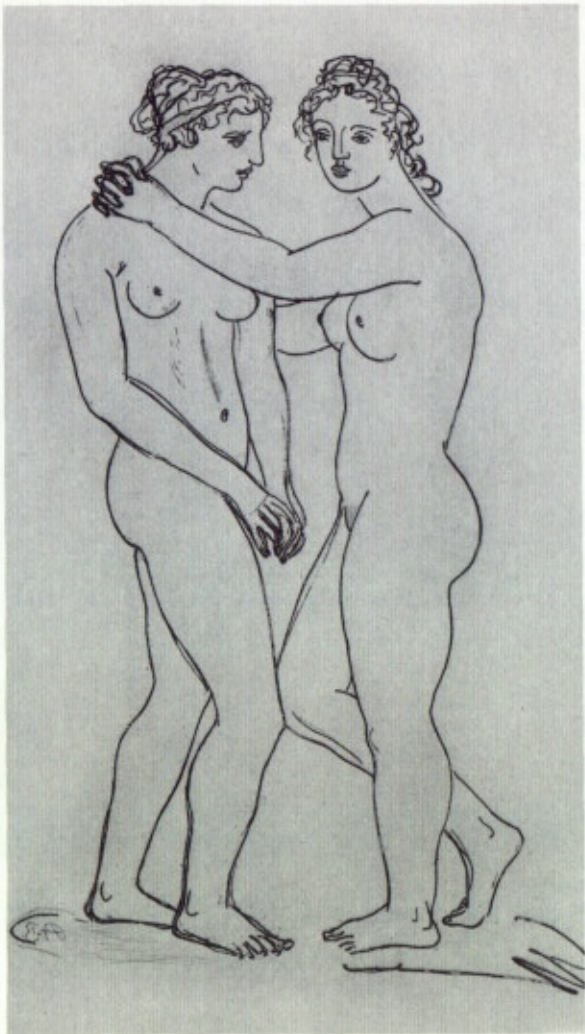
66 The Graces  
50x65 cm, 200 copies

1936



67 Harmony  
50x65 cm, 200 copies

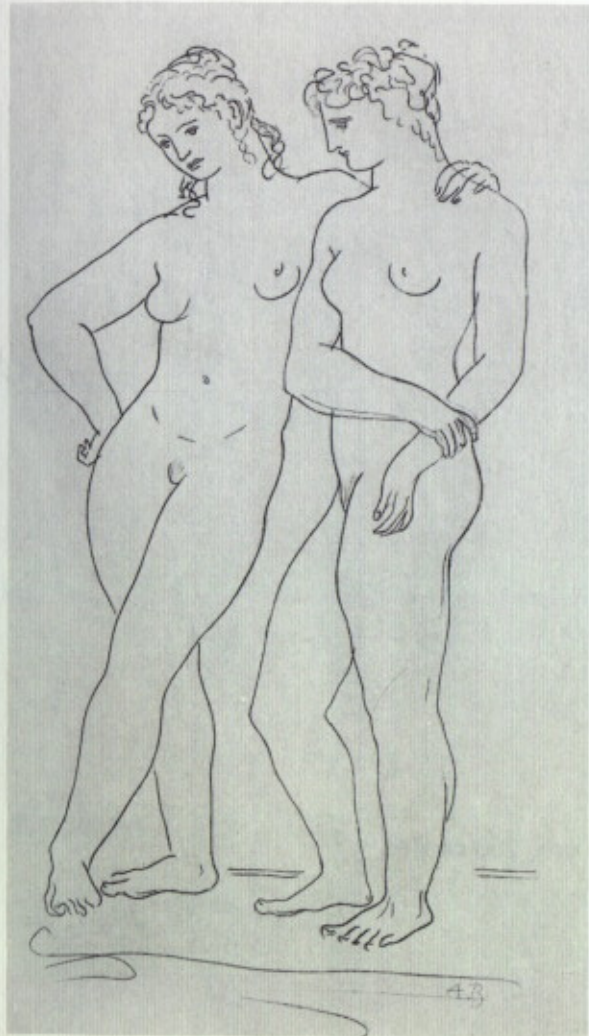
1936



68 Loyalty  
50x36 cm, 200 copies

1936





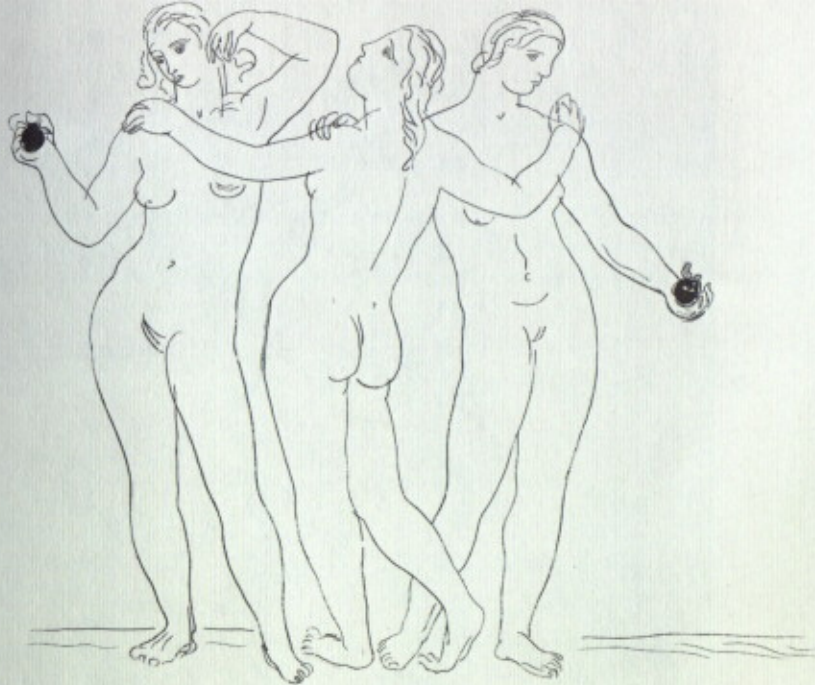
69 Friendship  
50x36 cm, 200 copies

1936



70 Trust  
50x65 cm, 200 copies

1936



71 Girls with apples  
50x65 cm, 200 copies

1936



72 Mother and child  
33x25 cm, 150 copies

1961





73 La Priere, 1929  
20x14 cm ; 32x25.5 cm ; 22 copies



74 Faces were stars  
33x25 cm,  
50 copies



75  
That you love me,  
33x25 cm, 50 copies



76  
I looked at you,  
33x25 cm, 50 copies

77  
Two arms hold us  
back,  
33x25 cm, 50 copies



78  
Sappho  
33x25 cm, 50 copies





79 I have a deep affection for you  
33x25 cm, 50 copies





80 Sappho in the moonlit bay  
23.5x31 cm ; 38x46 cm, 30 copies

1972



81 In Sappho's garden  
23.5x31 cm ; 38x46 cm, 30 copies

1972



82 Judgment of Paris,  
32x48 cm, 120 copies

1977

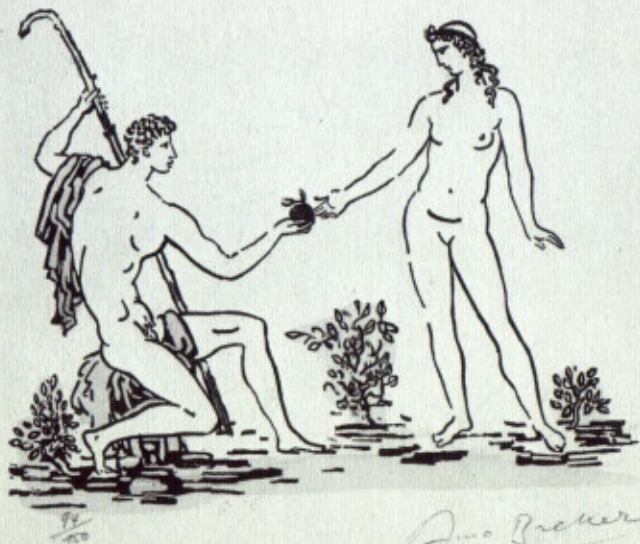


83  
Encounter and farewell,  
1977  
24x32 cm, 120 copies



8/80

Piero Breker

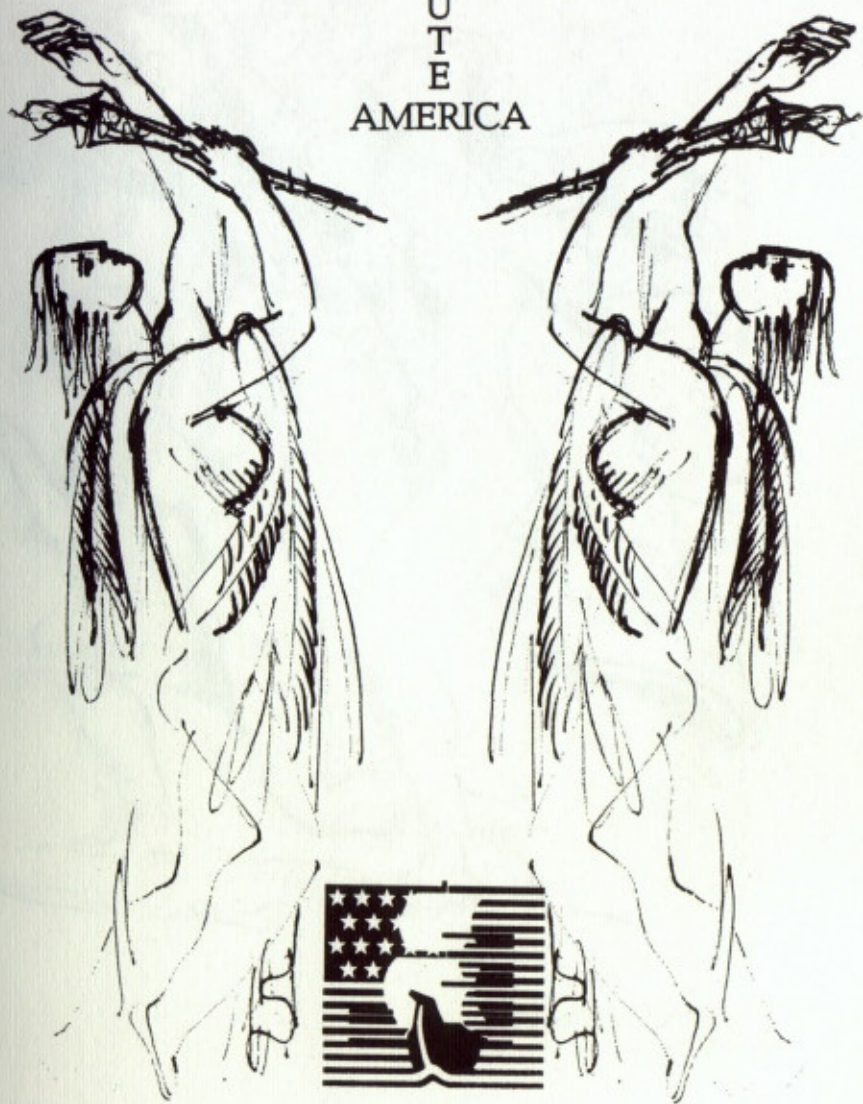


85 You and I  
32x24 cm, 150 copies

1977



S  
A  
L  
U  
T  
E  
A  
M  
E  
R  
I  
C  
A



1 The Angels of Light  
57x39 cm

1983

SALUTE AMERICA has been published on the occasion of the 300th Anniversary of German immigration to America.

The original lithographs were created by Arno Breker. The text was written by President Ronald Reagan, Vice President George Bush, West German President Prof. Dr. Karl Carstens and West German Chancellor Helmut Kohl.



2 The Hymn to Freedom  
57x39 cm

1983



3 The Judgment of Paris  
57x39 cm

1983



4 The Herald  
57x39 cm

1983





5 The Lovers and Amor  
57x39 cm

1983



6 Pallas Athene  
57x39 cm

1983

# HOMAGE TO ARNO BREKER

It is the great tradition of world-renowned artists to express their mutual esteem and veneration by dedicating their works to each other. Arno Breker had this good fortune already at a very young age. He was 27 years old when he met Aristide Maillol for the first time. He dedicated his graphic *Maedchen mit dem Schleier* (*Girl with the Veil*) to him. Additional honors followed.

In 1975 Salvador Dali took the opportunity of Breker's 75th birthday to publish a collection which was to be followed on his 80th and 85th birthdays with other commemorative volumes. Among Breker's friends and admirers who have dedicated works and writings to him are: Alexander Calder, Jean Fautrier, Henry Moore, Jean Cocteau, Ernst Fuchs, Pierre Yves Tremois, Andre Dunoyer de Segonzac, Montherlant, Celine, Gerhart Hauptmann, Yukio Mishima, Leopold Sedar Senghor, Hermann Oberth, Martin Heidegger, Fernand Mourlot, Serge Lifar, Winifred Wagner, and many others.

Some of their works will be introduced in the following pages.





1 Hommage d'Arno Breker  
by Salvador Dalí





2 Paysage de Provence  
by Andre Dunoyer de Segonzac



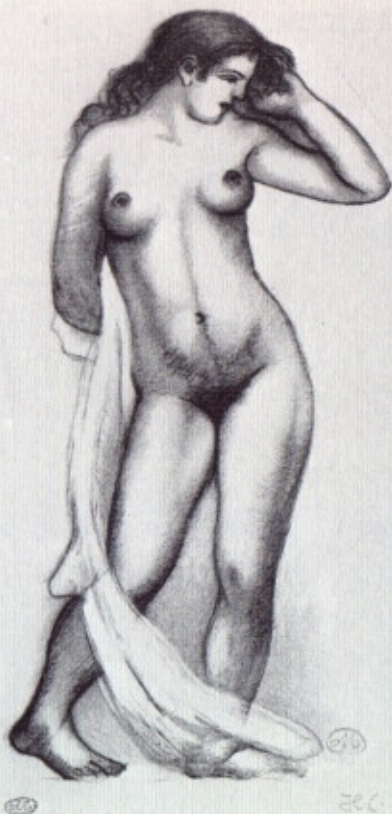
3 Young Venus  
by Pierre Yves Tremois

4 Quel Silence  
by Jean Cocteau



5 Mon Admiration  
by Pierre Yves Tremois





6 Jeune femme au voile  
— pour Arno 1942 by Aristide  
Maillol





7 Hommage a Breker  
— Girl with the veil, 1927  
by Aristide Maillol



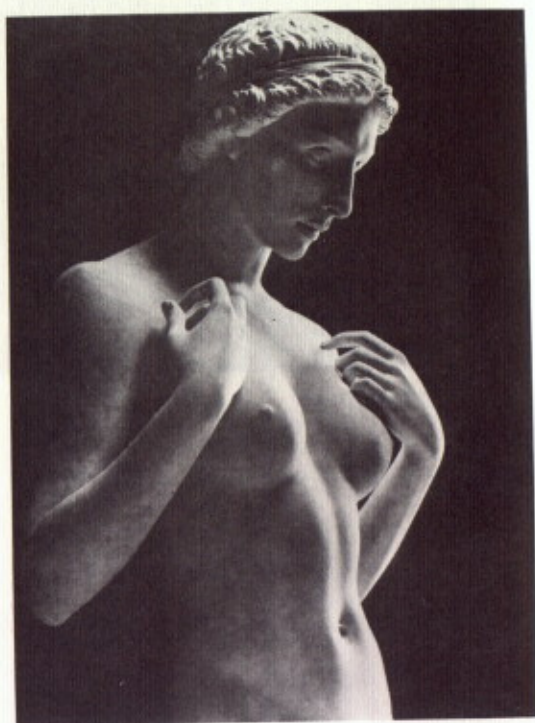
8 Nu Assis  
pour Arno 1942 by Charles Despiau



9 Junger Moses  
by Ernst Fuchs



1 The Dream



2 Humility



3 Loyalty



4 Comradeship



# EXHIBITIONS (A selection)

\* denotes a one-man exhibition

- 1922 Duesseldorf, Kunstakademie
- 1926 Dresden, Internationale Kunstausstellung
- 1926 Duesseldorf, Kunst und Sport
- 1928 Nuernberg, Deutsche Kunst der Gegenwart
- 1928 Paris, Salon d' Automne
- 1929 Berlin, Galerie Flechtheim
- 1929 Koeln, Deutscher Kuenstlerbund
- 1931 Essen, Deutscher Kuenstlerbund
- 1931 Zurich, Internationale Ausstellung
- 1932 Duesseldorf, Vereinigung fuer Junge Kunst
- 1933 Berlin, Lebendige deutsche Kunst (Paul Cassier, Alfred Flechtheim)
- 1934 Bremen, Graphisches Kabinett\*
- 1935 Berlin, Berliner Secession
- 1935 Stettin, Kleines Museum
- 1935 Duesseldorf, Galerie Voemel\*
- 1936 Berlin, Olympischer Wettbewerb
- 1936 Hamburg, Kunstverein
- 1937 Hamburg, Kunsthalle
- 1937 Paris, Exposition internationale Paris 1937
- 1937 Muenchen, Haus der Deutschen Kunst
- 1938 Hamburg, Kunsthalle
- 1938 Muenchen, Haus der Deutschen Kunst
- 1939 Muenchen, Haus der Deutschen Kunst
- 1940 Muenchen, Haus der Deutschen Kunst
- 1941 Muenchen, Haus der Deutschen Kunst
- 1942 Muenchen, Haus der Deutschen Kunst
- 1942 Paris, L'Orangerie\*
- 1942 Warschau, Zagreb, Deutsche Plastik der Gegenwart
- 1943 Koeln, Haus der Rheinischen Heimat\*

- 1943 Muenchen, Haus der Deutschen Kunst
- 1944 Muenchen, Haus der Deutschen Kunst
- 1944 Potsdam, Garnisonsmuseum\*
- 1948 Chemnitz, Kunsthaus Fichte
- 1955 Wuppertal, Jubilaeumsausstellung der Bergischen Kunstgenossenschaft
- 1961 Duesseldorf, Galerie Starke\*
- 1963 Nuernberg, Fraenkische Galerie am Marientorgraben
- 1965 Stuttgart, Galerie Galetzki\*
- 1968 Speyer, Galerie Triebs\*
- 1972 Bonn, Galerie Marco\*
- 1973 Bruegge, De Goezeput\*
- 1973 Bruessel, Galerie Ecuyer\*
- 1973 Charleroi, Galerie "La Sarbacane"\*
- 1973 Hamburg, Kunsthalle
- 1973 Paris, Galerie Michel
- 1973 Muenchen, Deutsches Kulturwerk\*
- 1973 Nuernberg, Siemens\*
- 1974 Muenchen — Staedtische Galerie — Lenbachhaus
- 1974 Muenchen, Galerie Grimm\*
- 1974 Bonn, Beethoven-Halle\*
- 1975 Hamburg, Kunst Klaus Wessel\*
- 1975 Paris, Galerie Proscenium
- 1975 Karlsruhe, Galerie im Hause Licht + Wohnen\*
- 1975 Koeln, 6. Deutsche Kunstmesse
- 1975 Neustadt/Weinstr., Kunstkabinett Rusch\*
- 1976 Duesseldorf, Internationaler Kunstmarkt
- 1976 Duesseldorf, 7. Westdeutsche Kunstmesse
- 1976 Leitheim, Leitheimer Schlossgalerie\*
- 1976 Willebadessen, Hofgalerie\*
- 1976 Koeln, Baukunst-Galerie
- 1977 Basel, Art 8 '77
- 1977 Muenchen, Institut Francais de Munich
- 1977 Chicago, Arts Club\*



- 1977 Dortmund, Signalgalerie
- 1977 Bonn, Franzoesisches Kulturinstitut
- 1977 Kleve, Kellergalerie\*
- 1977 Koeln, Internationaler Kunstmarkt
- 1977 Leitheim, Galerie Freiherr von Tucher\*
- 1977 Muenchen, Kunst der Dreissiger Jahre
- 1977 Essen, Folkwang-Museum
- 1977 Zuerich, Kunsthaus Zuerich, Zuericher Kunstgesellschaft
- 1977 Hamburg, Messe
- 1977 Kassel, Stadthalle
- 1977 Essen, Gruga-Halle
- 1977 Frankfurt, Kunst-und Antiquitaetenmesse
- 1978 Basel, Art 9 '78
- 1978 Berlin, Neuer Berliner Kunstverein
- 1978 Duesseldorf, 9. Westdeutsche Kunstmesse
- 1978 Kevelaer, Galerie Kocken\*
- 1978 Weiden, Altstadtgalerie\*
- 1978 Duesseldorf, Internationaler Kunstmarkt
- 1978 Salzburg, Salzburger Kunstvereinigung\*
- 1978 Dortmund, Signalgalerie
- 1978 Duesseldorf, Galerie Ursus-Press
- 1978 Wuppertal, Galerie W
- 1978 Avignon, Palais des Papes
- 1978 Muenchen, Galerie Ruf
- 1978 Paris, Art 204\*
- 1978 Bonn, Galerie im Haus der deutschen Aerzte\*
- 1979 Duesseldorf, Galerie Ursus-Press\*
- 1979 Muenchen, Galerie Ruf\*
- 1979 Wuppertal, Galerie W\*
- 1980 Frankfurt, Internationale Buchmesse\*
- 1980 Baden-Baden, Congress-Zentrum\*
- 1980 Mettmann, Market 17\*
- 1980 Witten, Park-Galerie\*
- 1980 Muenchen, Haus der Kunst
- 1980 Washington, Wash-Art\*



- 1980 Chicago, Art 1980\*
- 1980 Basel, Art '80
- 1980 Duesseldorf, Westdeutsche Kunstmesse
- 1981 Los Angeles, Prints '81\*
- 1981 New York, Art Expo NY\*
- 1981 Philadelphia, Morenas-Art\*
- 1981 Bad Wildungen, Galerie Martin
- 1981 Muenchen, Haus der Kunst
- 1981 Koeln, Westdeutsche Kunstmesse
- 1981 Wien, Galerie 10
- 1981 Frankfurt, Internationale Buchmesse\*
- 1981 Basel, Art '81
- 1981 Aachen, Martin-Edition\*
- 1981 Berlin, Studio de l'Art
- 1982 Frankfurt, Internationale Buchmesse
- 1982 Muenchen, Haus der Kunst
- 1982 Basel, ART '82
- 1982 Duesseldorf, Westdeutsche Kunstmesse
- 1983 Bonn, Konrad Adenauer Foundation
- 1983 Frankfurt, Internationale Buchmesse
- 1983 Basel, ART '83
- 1983 Koeln, Westdeutsche Kunstmesse

# BIBLIOGRAPHY

Compiled by Volker G. Probst

## *Primary Literature*

- 1970 Arno BREKER: Paris, Hitler et moi.  
Paris: Presses de la Cite.
- 1972 Arno BREKER: Bildnisse unserer Epoche.  
Dorheim: Podzun.
- 1972 Arno BREKER: Im Strahlungsfeld der Ereignisse.  
Preussisch Oldendorf: Schuetz.
- 1983 Arno BREKER: Hommage a Louis-Ferdinand  
Celine.  
Introd. by M. Laudelout.  
Bruxelles: La Revue Celinienne.
- 1983 Arno BREKER: Schriften. Foreword by F. J. Hall.  
Publ. V.G. Probst  
Bonn; Paris; New York: Marco.

## *Secondary Literature*

- 1942 c Albert BUESCHE: Arno Breker.  
Paris.
- 1942 Charles DESPIAU: Arno Breker.  
Paris: Flammarion.
- 1943 Arno Breker. Publ. H. Grothe.  
Koenigsberg/Pr.: Kanter-Verlag

- 1943 Arno Breker. Publ. E. Koenig. Photographs by Ch. Rohrbach, introd. by W. Rittich.  
Paris: Publ. Dt. Arbeitsfront.
- 1943 Arno Breker. Publ. Film-Foto-Verlag. Text by E.L. Reindl.  
Potsdam: Stichnote.
- 1943 c Werner RITTICH: Arno Breker.  
Koeln.
- 1943 Johannes SOMMER: Arno Breker. Second Ed.  
Bonn: Roehrscheid.
- 1944 c Arno Breker. Potsdam: Garnisonsmuseum.
- 1965 c Arno Breker. Stuttgart: Gal. am Hauptbahnhof.
- 1974 Arno Breker. Publ. J.F. Bodenstein.  
Bonn: Gal. Marco.
- 1975 Hommage a Arno Breker. Jean Cocteau (and others)  
Paris; Bonn: Ed. Marco.
- 1976 Michel MARMIN; Jose Manuel INFIESTA: Arno Breker.  
Barcelona: Publ. Nuevo Arte Thor.
- 1977 Rolf RUHWALD: Arno Breker.  
Essen.
- 1977 Winifred WAGNER: Ueber einen Freund.  
Paris: Ed. Marco.
- 1978 c Arno Breker. Publ. I. Ott-Rothballer.  
Weiden: Altstadtgalerie.

- 1978 c Form und Schoenheit. Salzburg: Salzburger Kulturvereinigung.
- 1978 Volker G. PROBST: Der Bildhauer Arno Breker.  
Bonn; Paris: Marco.
- 1980 Arno Breker. Publ. H. Lohausen.  
Duesseldorf: Ges.  
H.-Heine-Denkmal.
- 1980 Roger PEYREFITTE: Hommage an Arno Breker.  
Publ. V.G. Probst.  
Paris; Bonn; New York: Marco.
- 1981 c Das Bildnis des Menschen im Werk von Arno Breker.  
Publ. V.G. Probst.  
Berlin: Studio de l'art.
- 1981 Herman LOHAUSEN: Arno Breker.  
Duesseldorf-Kalkum.
- 1981 Bernard NOEL: Arno Breker et l'art officiel.  
Paris: Damase.
- 1981 Volker G. PROBST: Arno Breker.  
Paris: Damase.
- 1982 Ernst FUCHS: Arno Breker. Catalog and  
biography by V.G. Probst.  
Muenchen: Hartmann.
- 1982 Jose Manuel INFUESTA: Arno Breker. Second Ed.  
Barcelona: Ed. de Nuevo Arte  
Thor.

c denotes an exhibition catalog



## BOOKS AND PORTFOLIOS

WEST-ART, P.O. Box 10, Amherst, N.Y. 14226 (USA)

*CATALOGS* with different illustrations of the works of Arno Breker. Sculptures, drawings, original graphics of the various creative periods.

Paul Morand, ARNO BREKER — 1984, 120 pages \$8.00

Dr. Heinz Klier, FORM UND SCHOENHEIT,  
128 pages \$8.00

Ernst Fuchs, ARNO BREKER — 1978, Altstadtgalerie  
Weiden, 68 pages \$8.00

Volker G. Probst, DAS BILDNIS DES MENSCHEN,  
158 pages \$8.00

## BOOKS

Volker G. Probst, DER BILDHAUER ARNO BREKER\* An  
expert, scientific examination of the work. 120 pages,  
numerous illustrations. \$8.00

Charles Despiau, ARNO BREKER, Paris 1942, in French,  
28x22 cm, 125 pages with illustrations. \$60.00

Arno Breker, BILDNISSE UNSERER EPOCHE, pictorial  
volume with portraits. 30x22 cm; in French, English,  
German. 120 pages \$25.00

Ernst Fuchs/Volker G. Probst A.B. — *Der Prophet des  
Schoenen* Deluxe volume with 3 original lithographs by  
Breker, signed 40x31 cm, 240 pages \$250.00

B. John Zavrel, ARNO BREKER — HIS ART AND LIFE,  
208 pages, numerous illustrations. English edition,  
USA \$10.00

PUBLICATIONS WITH ORIGINAL GRAPHICS BY  
ARNO BREKER AND OTHER ARTISTS

Volker G. Probst, GERHARD MARCKS — Commemorative volume 1978 \$60.00

Franz Joseph Hall, JEAN COCTEAU — Gedanken zum Werk, with an etching \$90.00

Roger Peyrefitte, HOMMAGE A BREKER, 1980 with lithographs \$60.00

HOMMAGE A BREKER, 1975 with lithographs by Dali, Cocteau, Fuchs, Maillol, Tremois, Segonzac, etc. \$480.00

Jean Cocteau, J'AIME AIMER, Poems with 6 etchings by Arno Breker, signed \$450.00

Volker G. Probst, GREGOR KRUK, Commemorative volume on the occasion of the sculptor's birthday; with a lithograph by Arno Breker and three lithographs by G. Kruk \$60.00

Jean Chalon, HOMMAGE A ROGER PEYREFITTE, with lithographs by Dali, Breker, Tremois, Carzou, Brayer, and Amanda Lear \$90.00

Lucien Clerque, ERINNERUNG AN COCTEAU, 1981 with original photo of the Cocteau bust by Arno Breker, and an etching \$90.00

Walter Schurian, JUGEND, 1983 with lithographs Arno Breker

Marc Laudelout, HOMMAGE A LOUIS — FERDINAND CELINE 1983, with lithographs by Arno Breker

SALUTE AMERICA, 1983, lithographs by Arno Breker, text by Ronald Reagan, Karl Carstens, Helmut Kohl, George Bush, etc. English edition, USA

"AMERICA, OPEN YOUR HEART!"

Alexander Calder

New York, 1974

"GOD IS BEAUTY AND ARNO BREKER IS HIS  
PROPHET"

Salvador Dali

Cadaques, 1975

"LOVE TO ALL FRIENDS OF THE BEAUTIFUL — WE  
BELONG TOGETHER"

Roger Peyrefitte

Paris, 1983

"THE FUTURE IS TODAY"

Arno Breker

Duesseldorf, 1983